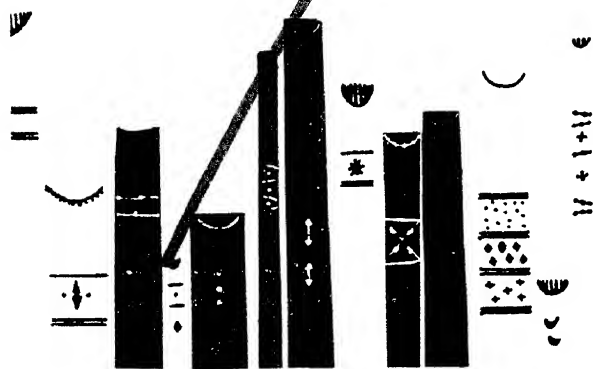


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# *AMERICAN NOTES & QUERIES*

Volume IX Number 1

September 1970

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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## PUBLICATIONS RECEIVED

- Barzun, Jacques; & Graff, Henry F. *The Modern Researcher*. Rev. Edn. 430pp. N.Y.: Harcourt, Brace, & World, 1970. \$8.50
- Beardsley, Monroe C. *The Possibility of Criticism*. [Aesthetics of literary criticism]. 123pp. Detroit: Wayne State University Press, 1970. \$5.95
- Blum, Shirley Neilsen. *Early Netherlandish Triptychs: a Study in Patronage*. (California Studies in the History of Art, XIII). Color Plates and Other Illus. 176pp. Berkeley: University of California Press, 1970. \$30.
- Burnette, O. Lawrence, jr. *Beneath the Footnote: a Guide to the Use and Preservation of American Historical Sources*. 450pp. Madison: State Historical Society of Wisconsin, 1969. \$10.
- Carter, John. *Taste & Technique in Book Collecting . . . With an Epilogue*. 242pp. London: Private Libraries Association (41 Cuckoo Hill Road, Pinner, Middlesex, England), 1970. \$7.50
- Clouston, W. A. *The Book of Noodles: Stories of Simpletons; or, Fools and Their Follies*. (London, 1888). 228pp. Detroit: Gale Research Co., 1969. \$8.50
- De Rosier, Arthur H., jr. *The Removal of the Choctaw Indians*. Illus., incl. Maps. 208pp. Knoxville: University of Tennessee Press, 1970. \$7.50
- Featherstonhaugh, George W. *A Canoe Voyage Up the Minnaw Sotor . . .* (London, 1847). Intro. by William E. Lass. (Publications of the Minnesota Historical Society). Illus. 2 vols. St. Paul: Minnesota Historical Society, 1970. \$20.
- Field, Claud. *A Dictionary of Oriental Quotations* (Arabic and Persian). (London, 1911). 351pp. Detroit: Gale Research Co., 1969. \$13.50
- Flink, James J. *America Adopts the Automobile, 1895-1910*. Illus. 343pp. Cambridge, Mass.: The MIT Press, 1970. \$12.50
- Garcilaso de la Vega, *Concordancias de las Obras Poéticas en Castellano de*. Recopiladas por Edward Sarmiento, en la Edición de Elias L. Rivers. 583pp. Columbus: Ohio State University Press, 1970. \$12.50
- Geronimo: *His Own Story*. Ed. by S. M. Barrett. Newly Ed., with an Intro. and Notes by Frederick W. Turner III. Illus. 192pp. N.Y.: E. P. Dutton & Co., 1970. \$6.95
- Haskin, Frederic J. *10,000 Answers to Questions* [Classified; not indexed]. (N.Y., 1937). 502pp. Detroit: Gale Research Co., 1970. \$17.50
- Haynes, John Edward. *Pseudonyms of Authors; Including Anonyms and Initialisms*. (N.Y., 1882). 112pp. Detroit: Gale Research Co., 1969. \$6.50
- Henderson, Andrew, comp. *Scottish Proverbs*. New Edition . . . by James Donald. (Glasgow, 1881). xxiii, 202pp. Detroit: Gale Research Co., 1969. \$12.50
- Hawthorne, Nathaniel. *Our Old Home: a Series of English Sketches*. (Ohio State University Center for Textual Studies publication: The Centenary Edition of the Works . . . Vol. V). cxv, 496pp. Columbus: Ohio State University Press, 1970. \$12.50

(Continued on p. 16)

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# MANN & Q

AMERICAN NOTES & QUERIES

EDITOR

Lee Ash

ASSISTANT EDITOR

Louis A. Rachow

CONTRIBUTING EDITOR

Lawrence S. Thompson

## NOTES

### JAMES THOMSON: AN UNNOTICED CONTRIBUTION

THE AUTHOR of *The Seasons* is not generally regarded as an epigrammatist, and his active participation in the *Grub-Street Journal* has not hitherto been suspected. However, there is explicit evidence in the *Journal* itself to link Thomson with at least one of a pair of lampoons in an early number.

The issue in question is that for 28 May 1730. The editors in their capacity of scribes of the Grubean Society have recorded the latest doings of the "Theobaldians", and reprinted from the *Daily Journal* an epigram on Pope. Turning, with a deadpan show of impartiality, to the other side, the *Journal* proceeds: "The POPEIANS have sent us the two following *Epigrams*". On account of their brevity, and not of any high merit, these are reproduced here. The text is that of the later anthology, *Memoirs of the Society of Grub-Street* (1737).<sup>1</sup>

On J. M. S. Gent. by Mr TH—N.

M—E goes two years, and then alas produces,

Some noisy, pert, dull, flatulent abuses.

So some stale, swoln-out dame, you sometimes find  
At last deliver'd: but of what? Of wind.

On the same.

To prove himself no plagiarist, M—E  
Has writ such stuff, as none e'er writ before.

Thy prudence, MOORE, is like that Irish wit,

Who shew'd his breech, to prove 'twas not besh — A[.]

The object of attack is of course James Moore-Smythe (1702-1734), a full member of the Dunces' club and a frequent butt of the *Journal*.<sup>2</sup> The immediate cause of this harsh treatment was doubtless Moore-Smythe's share in *One Epistle to Mr A. Pope*, which had appeared earlier in the month.<sup>3</sup> The *Epistle* had been ironically commended in the previous issue of the *Journal* as "truly Grub-street". Its authorship is generally allotted jointly to Moore-Smythe and Leonard Welsted; but as far as the *Journal* goes it is the former who bears the main weight of retaliation.<sup>4</sup>

The symbol "A" at the end was one added in the reprinted *Memoirs* to indicate responsibility for a particular section. (But not necessarily authorship, in the strict sense.) According to the preface to this volume, "A" indicates that the provenance is Pope himself or "his particular friends". The second epigram has indeed been admitted to the canon by the Twickenham editors as an authentic work by Pope. Their view was that most, but not all, of the items marked "A" were by Pope himself. Internal evidence is adduced to suggest that he was the author of the second epigram — which had, incidentally, appeared once before in print, some months earlier.<sup>5</sup>

The methods of the *Journal* were largely negative or at any rate

devious, insofar as it was the policy to allow the Grubeans largely to condemn themselves out of their own mouths. Relatively few straight attacks were made, and these were nearly all directed against Pope's particular knot of adversaries. The first epigram has been left in neglect as a side-blow delivered by some anonymous scribbler on the fringe of the Pope circle.<sup>6</sup> There are several reasons for thinking that the author was in fact that more substantial figure, James Thomson:

(1) Pope was certainly acquainted with Thomson by 1730.<sup>7</sup> One might not readily have placed the younger man among Pope's "particular friends" at this stage. But, even if the years of the Patriots were yet to come, it should be recalled that Thomson's circle overlapped with Pope's at several points: Mallet, Savage, Lyttelton, Aaron Hill and others might be mentioned.

(2) Thomson was still in the country at the critical time. He left for his continental tour in November 1730, and did not return till early in 1733.<sup>8</sup> Samuel Johnson, incidentally, stated that Pope addressed a verse epistle to Thomson whilst the latter was abroad.<sup>9</sup> The author of *The Seasons* was at the height of his new fame, just prior to his departure, and would be a valuable adjunct to the "Popian" corps of writers.

(3) As suggested at the outset, there is little to suggest that the epigram was a congenial form to Thomson. But it would be wrong to think that his temperament would debar him from satiric squibs, or that he would be averse to manhandling a Dunce. His let-

ters, splendidly edited as they have been by Professor McKillop, show a marked interest in the *Dunciad* — not just the technique, but also the subject matter of that poem. He compiled a list of inferior hacks which manifestly derives from Pope's roster of iniquity. In addition, his correspondence includes several malicious thrusts at writers whose stature ranged from that of Edward Young to that of Joseph Mitchell.<sup>10</sup> He was in effect a committed Popian as early as 1730.

(4) The abbreviated form "Th-n" could hardly be interpreted in any other way by an alert contemporary. Even if one did not know of any link with the Pope circle, one would be hard pushed to find a living poet of remotely comparable standing whose name could be bent to fit the appropriate space. Moreover, there was a particular reason why the *Journal* would have been cautious lest it gave accidental offence to Thomson. The circumstance is explained in this passage from J. T. Hillhouse's study of the *Journal*:

In an ironic essay in number 5 on "Miltonic" verse the charm of anticlimax is illustrated by a passage from Thomson's *Winter*. The citation of Thomson to appear in the company of the Dunces, and in close proximity with that notable member of the group, James Ralph, who also furnishes an example of anticlimax . . . , is indeed remarkable, and one is prepared for retraction. In number 7, Bavius, having noted that some readers have thought Thomson a member of the society of Grubstreet because he was quoted in number 5, declares that he is not. The passage quoted is the only one in the poem worthy of the [Grub Street] Society. . . . The greater part of the poem is Parnassian. . . . When the essay was

reprinted in *The Memoirs of Grub-street*, the allusion to Thomson and the quotation from *Winter* were omitted, and the passage from Ralph stands alone to represent anticlimax.

Later in the run of the *Journal*, it might be added, Thomson is spoken of as "probably a profest enemy of our Society"; and as "that strenuous *Antigrubean* the author of *Sophonisba*: whom I have handled in such a manner, that on that account I was afraid for some time to own myself the writer, least some surly *North Briton* should have made my b—h suffer for what my fingers had perform'd".<sup>12</sup> This is a handsome enough retraction. After their early mistake, the editors of the *Journal* were careful to allot Thomson the Parnassian role which his talents, and his friendship with Pope, demanded.

The epigram has not been included in any collection of Thomson's works to date. It should, I believe, be admitted in future, perhaps in a section devoted to doubtful and suppositious works. If he did not write the lampoon on Moore-Smythe, it is a mystery why the *Journal* should have gone out of its way to imply that he did — for that is what the attribution to "Mr TH—N" amounts to.<sup>13</sup>

Pat Rogers

Sidney Sussex College  
Cambridge, England

1. *Grub-street Journal*, no. 21, Burney Collection, British Museum: *Memoirs* (1737), I.107-108. The editorship of the *Journal* at this time was divided between Richard Russel and John Martyn. See the standard work by J. T. Hillhouse, *The Grub-Street Journal* (Durham, N.C., 1928), pp. 39-46. Hereafter "*Journal*" refers to

the original issue and "Hillhouse" to the study of the newspaper.

2. On Moore-Smythe, see Hillhouse, pp. 57-64: as well as the "Biographical Appendix" [s.v. Smythe] to James Sutherland's edition of *The Dunciad* (London, 3rd ed., 1963), p. 455.
3. *Journal*, no. 20 (21 May 1730): *Memoirs*, I.94. Hillhouse, p. 64.
4. *Memoirs*, I.xxix.
5. Pope, *Minor Poems*, ed. N. Ault, J. Butt (London, 1964), pp. 324-329. Cf. Hillhouse, pp. 33-34n. The second epigram is printed by Ault and Butt, p. 325, in a slightly different form from that quoted here. The evidence linking such a short poem with Pope is inevitably far from conclusive. Equally, it would be impossible to assert definitively that Thomson was the author; but I do not believe that this is very unlikely. It was common editorial practice of the age to print successive items in this fashion, without repetition of the author's name, but with a more or less tacit understanding that the same writer was involved.
6. Neither Hillhouse, p. 60, nor the Twickenham editors, p. 329, attempt to identify "Mr Th—n".
7. See for instance the reference in Pope's letter to Mallet of 29 December: *The Correspondence of Alexander Pope*, ed. G. Sherburn (Oxford, 1956), III.158.
8. Information on Thomson's movements from Douglas Grant, *James Thomson: Poet of the Seasons* (London, 1951), p. 117: A. D. McKillop (ed.), *James Thomson (1700-1748): Letters and Documents* (Lawrence, Kansas, 1958), p. 77ff.
9. See Sherburn (ed.), III.226n, for a suggestion that Pope may even refer in a letter of 1731 to "a particular Friend", i.e. Thomson. The statement by Johnson occurs in the life of Thomson: see *The Lives of the Poets*, ed. G. B. Hill (Oxford, 1905), III.291.
10. McKillop (ed.), pp. 76-77 and passim.

(Notes continued overleaf)



# MOBY-DICK: SCRIPTURAL SOURCE OF "BLACKNESS OF DARKNESS"

IN MELVILLE'S *Moby-Dick*, Chapter II, "The Carpet-Bag", Ishmael wanders into a negro church in which a "black Angel of Doom" is preaching. The "preacher's text", says Ishmael, "was about the blackness of darkness, and the weeping and wailing and teeth-gnashing there". In his edition of *Moby-Dick* (Indianapolis, 1964), Charles Fiedelson, jr, glosses this passage and identifies the source for the "preacher's text" as Matthew: "[They] . . . shall be cast out into outer darkness: there shall be weeping and gnashing of teeth'. — Matthew 8:12. The phrase 'blackness of darkness' is not scriptural, but appears in Carlyle's *Sartor Resartus*, Book II, Chapter 4".

It might be argued, however, that Jonathan Edwards rather than Carlyle should be used as a logical source for the tone and idea of this particular passage. In "Future Punishment of the Wicked", for exam-

ple, Edwards states of the souls lost in the "gloom of hell", "We read in Scripture of the blackness of darkness; this is it, this is the very thing". Edwards then proceeds to invoke the "great leviathans" whose awesome power will be annihilated by the power of their still more awesome Creator. More specifically, the single chapter that comprises the Epistle of Jude, especially verses 10-13, is the New Testament source for the "preacher's text" on the "blackness of darkness" in *Moby-Dick*. In verse 13, those who "have gone in the way of Cain" (verse 10) are described as "Raging waves of the sea" and "wandering stars, to whom is reserved the blackness of darkness for ever" (Authorized Version). The Scriptural source, context and images echoed in Melville's "blackness of darkness" possess a clear significance for our understanding of the coherence of Chapter II and the total coherence of *Moby-Dick*.

Thomas Werge

University of Notre Dame

11. Hillhouse, pp. 27-28.

12. *Journal*, no. 12 (26 March 1730), and no. 70 (6 May 1731): *Memoirs*, II:36; cf. Hillhouse, pp. 207-208. The ostensible speaker in the second extract is John Hoadly, author of *The Contrast*.

13. It is interesting to note that a pseudonym commonly employed in the *Journal* is that of "J. T." Hillhouse, p. 298, identifies J. T. with the principal editor, Russel. On balance this suggestion must be accepted, though it might be noted that J. T.'s field of expertise is literary (e.g. Milton), and that Thomson's friend Savage was contributing to the *Journal* at the same time, as R. S.

## DONNE'S HOLY SONNET V, LINES 13-14.

"But oh it must be burnt; alas the fire  
Of lust and envie have burnt it  
heretofore,  
And made it fouler; Let their flames  
retire,  
And burne me o Lord, with a fiery  
zeale  
Of thee and thy house, which doth in  
eating heale."

HELEN GARDNER'S NOTE ON L. 13  
(*John Donne: The Divine Poems*,

Oxford, 1952, p. 76) cites Psalm lxix, 9, "The zeal of thine house hath eaten me up", and continues: "The fires of lust and envy, unlike earthly fires, have not purged, but made him 'fouler'. The fire he prays for, unlike the fire which will destroy the world, will 'in eating heale'".

The striking paradox of the sonnet's last three words would have been strengthened, for the contemporary reader, by the scriptural associations of the image of fire eating through human flesh. In James v, 3 (Geneva version) rich men are warned: "Your gold and silver is cankered, and the rust of them shall be a witness against you, and shall eat your flesh, as it were fire. Ye have heaped up treasure for the last dayes". The angel in Revelation also warns about the "eating fires" to come, when he prophesies that the ten horns of the beast "shall hate the whore, and shall make her desolate, and naked, and shall eat her flesh, and burne her with fire" (xvii, 16). The vices of greed and lust will, at the last day, be punished by fire eating the flesh of those who have indulged in them; but the fire of zeal, by driving out and consuming the desires of the flesh in this world, will "heal" the sinner and prepare him for a glorious resurrection. The resolution of the poem comes from the union of "fire" and "zeal", which are brought together by both the logical progression of the sonnet's imagery and the nexus of scriptural associations.

*Paul Delany*

*Hamilton Hall,  
Columbia University*

## QUERIES

*Largest non-polar glacier* — What is its name, where is it, has it been traversed, how old is it? — *Billy Miller, Sharon, Ct*

*George Washington* — The University of Virginia in collaboration with the Mount Vernon Ladies' Association is collecting and editing the first comprehensive edition of George Washington's papers, including letters both to and from him as well as diaries and other manuscripts. The editor would appreciate hearing from any individual or institution holding such material, which we might include in this edition estimated to run between 60 and 75 volumes. — *Donald Jackson, Alderman Library, Charlottesville, Va. 22901*

*Greyhound dogs* — I am unable to find anything which would indicate when the first Greyhound dogs were brought to North America. Since I am gathering my facts for a book on Greyhounds, I very badly need this information. Can any of your readers help me find very early accounts of the Greyhound in the United States, prior to 1850? — *Laurel E. Drew, Albuquerque, New Mexico*

*V. Clement Jenkins* — Several months ago I had advertised in various English and American publications for information about any privately held letters to his family of General Charles George Gordon for my complete, annotated edition. A somewhat puzzling correspondent in Boston replied that she had known the widow of V. Clement

Jenkins, a member of the Yale school of architecture and a designer of the Avenue of the Americas. He was a descendant of Gordon's brother, and his widow had some letters. Yale seems to have no knowledge of him. Can anyone identify him or locate his family for me? — *Mary H. Raitt, Washington, D.C.*

"... ointment in my little pot of flies" — Wanted: the text of a poem about an author who, when young, strove for perfection which would not come, so that "— the one fly in the ointment/ Put me in an awful state". But, with age and experience, later says, "Now, I'm glad to find some ointment in my little pot of flies". Who wrote it and where can I find the text? It may have been current in the Southwest, around Army posts and Indian Territory at the turn of the century. — *Barbara Thrall Rogers, Alamogordo, New Mexico*

"Astrakis" or "strakis" — an odor — The Library of Congress cannot identify the word and suggests trying AN&Q: A friend and I were passing a factory and both smelled a disagreeable odor. The friend exclaimed, "What an astrakis [perhaps strakis?] odor". What is the word, its origin, and its meaning? — *J. G. Kavanaugh, Roanoke, Va.*

AN&Q always welcomes Notes of literary, historical, bibliographical, folk, natural history, or antiquarian interest.

## REPLIES

"*Tale of a Tub*" source (VI:22) — In reply to Karl S. Nagel's Note "Source for *A Tale of a Tub*", I would like to suggest another possible interpretation of the nursery rhyme "Rub a dub dub/Three men in a tub" in relation to Swift's work. Jack would still remain the butcher, symbolic of the dissenters of Swift's time, who had gone so far in the way of reforming the church that they had destroyed the original concept of Christianity. However, Peter, representing the Catholic Church, would be considered the baker because he tried to convince his brothers to eat only bread by saying that bread "is the staff of life; in which bread is contained, inclusive, the quintessence of beef, mutton, veal, venison, partridge, plum-pudding, and custard" (p. 303 of Louis Landa's edition of *Gulliver's Travels and Other Writings*). This quotation refers to the Catholic Church's refusing the Communion "cup to the laity, persuading them that the blood is contained in the bread, and that the bread is the real and entire body of Christ" (p. 303, footnote 4). Finally, Martin would stand for the candlestick maker and the Anglican church since Swift considered the Anglican church to be the true source of religion and light. Even though the nursery rhyme tells us that they were "knaves all three", Swift would have us believe that Martin, and therefore the Anglican church, is the best of the three. — *Margaret Hunkler, Kent State University, Kent, Ohio*

*In things certain — Unity . . .* VII:151; r, VIII:76) — More than thirty years ago Professor Roland Bainton of Yale (Church History), correctly identified the author of *In Essentia Unitas*, etc., as Peter Meaderlinus (sp?) (d. 1660), a German Lutheran. Some years later a Dutch Dominican scholar who had attributed the axiom to St Augustine acknowledged that Professor Bainton was correct. I am not able to supply the sources at this moment. — *Shan Van Vocht, School of Theology, Catholic University of America, Washington, D. C.*

*"You can believe it!"* (VIII:24) — The prosodic pattern underlying this phrase of reinforcement (or of anaphoric rejoinder, in dialogue) has long been with us in North American English. Basically, the phrase consists of a pitch sequence high-low or mid-high-low. The given word sequence carried by the intonational pattern is quite subsidiary to it, and of *per se* minimal semantic content (note the essential synonymy of "That's for sure!", "You're not kidding!", "Ain't that the truth!", "You can say that again!", "Howdya like them apples!", "That'll be the day!", et sim. — and the essential homonymy of the shared pitch sequence). The prosodic constant, therefore, can scarcely be dated (and the dear old OED does not deal in prosody). "You can believe it!" (or in its more current form, "You'd better believe it!" — which sometimes carries an ounce or so of threat) may have been triggered by some high person — in the manner of Nixon's "silent majority" — or it may have started in a bar in Osh-

kosh. My teenage daughter was struck by it this past Fall, which suggests that it became progressively current in Canada in something like 1968, and in the U.S. somewhat earlier. . . . As for "Whistling Dixie", I pass on that, having never heard it. — *B. Hunter Smeaton, University of Calgary, Canada*

*Prostitution the oldest profession* (VIII: 88-89) — Kipling in his story "On the City Wall" in his collection of short stories, *In Black and White*, says the following: "Lalun is a member of the most ancient profession in the world. Lilit was her very-great-grand-mamma, and that was before the days of Eve, as every one knows. In the West, people say rude things about Lalun's profession, and write lectures about it, and distribute the lectures to young persons in order that Morality may be preserved. In the East, where the profession is hereditary, descending from mother to daughter, nobody writes lectures or takes any notice; and that is a distinct proof of the inability of the East to manage its own affairs". — *Jerome Drost, SUNY at Buffalo, N.Y.*

*Prostitution the oldest profession* (VIII: 88-89) — Archer Taylor mentions that some allusions speak of prostitution as "the second oldest profession". He then inquires what is the oldest? The answer is agriculture. Genesis 2:15: "And the Lord God took the man, and put him into the garden of Eden to dress it and to keep it". — *George O. Marshall, jr., University of Georgia, Athens*

## EDITORS'

### NOTES & READING

Rigby Graham, our Leicester (England) correspondent, writes: "There is to be a large exhibition of Private Presses & 'Private Publishing' at Watford Public Library, Watford, Hertfordshire from 14 Sept.-17 October 1970. The presses represented are the London Chapel of Private Printers, & the Private Printers of Leicestershire. The work is to be displayed throughout the whole of the library exhibition areas and I have seen the seventy mounted boards of work — about 200 items from Leicester alone. I haven't as yet seen the rest. There is, I believe, a catalogue to be issued by Watford Public Library, or certainly available through them, and it is this which some of your readers may be interested in. When it materializes I will naturally send you a copy, it is just that I thought AN&Q might like advance, rather than retrospective notice, for a change".

Black poetry that really pleads *Don't Cry, Scream*, by Don L. Lee (Detroit: Broadside Press, 12651 Old Mill Place, Zip 48238, 1970; \$4.50; paper, \$1.50), is filled with pathos, music, horror, and humor. Some of the poems have appeared in Black publications and the *New York Times* (hardly Black!), and display — as Gwendolyn Brooks comments in her introduction — "healthy, lithe, lusty reaches of free verse". An appealing collection that will open some eyes, and even some minds, which is a particular function of poetry. As Lee points out

"... suddenly you envy the BLIND man — you know that he will hear what you'll never see".

*Episcopal Year, 1969*, is the first issue of a new annual devoted to activities, happenings, and facts about the Protestant Episcopal Church and all shades and tints of its inclusive spectrum of modern religion at home and abroad. Accurate and readable, this handsome volume presents recent information about the Church, its religious, social, administrative, and other activities. The attractive format and excellently selected illustrations contrast easily with the accustomed dullness of other denominational books (including many of those issued by or for the Episcopal Church); an excellent index adds to the usefulness of the book as a reference tool. Edited by Philip Deemer, and published by the relatively new Jarrow Press, Inc., 45 East 89th St., New York, N.Y. 10028, the 289-page, double columned book is distributed by Morehouse-Barlow, 14 East 41st St., New York, N.Y. 10017; \$6.50.

A new four-volume edition of the Catch Club of London's famous *Collection of Catches, Canons, & Glees*, published over a period of 32 years is being published by Mellifont Press and Irish University Press, Inc. (2 Holland Ave., White Plains, N.Y. 10603; 4 vols., 1,776pp., \$160). Here are 652 sacred, sentimental, and bawdy songs of the Georgian Era, some of them by outstanding poets and musicians of the times. Certainly one of the most important sources of 18th-century English music.

## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

Dezsö Dercsényi, *Historical Monuments in Hungary, Restoration and Preservation* (Budapest: Corvina Press, 1969; 98pp., 136 pl.), deals with the greatest architectural tradition of Europe west of Berlin and Vienna. There are sections on public buildings, ecclesiastical buildings, dwelling houses, rural and industrial buildings, and statues and mural paintings. The plates in the last part of the book are masterful.

Peter Bérklar, *Wilhelm von Humboldt in Selbstzeugnissen und Bild-dokumenten* (Reinbek bei Hamburg: Rowohlt, 1970; 187pp.; "Rowohlts Monographien", 161; DM2.80), is a richly illustrated biography, based on source material, of one of the major figures in science, exploration, and culture in the last century. It is a cornerstone for collections of Latin Americana. Adam Schaff, *Marxismus und das menschliche Individuum* (Rowohlt, 1970; 155pp.; "Rowohlts Deutsche Enzyklopädie", 332; DM2.80), is a perceptive commentary on the most powerful single socio-political innovation of our time.

From B. R. Grüner (Nieuwe Herengracht 31, Amsterdam) there are a number of reprints of works

which have been almost forgotten by the new research libraries, yet are a part of their sinews if they want to serve scholarship. Otto Weinreich, *Ausgewählte Schriften I, 1907-1921* (reprinted, 1969; 607 pp.: \$30.80), makes available the basic works of one of the great classical scholars of the twentieth century. Frédéric Hennebert, *Histoire des traductions françaises d'auteurs grecs et latins, pendant le xvi<sup>e</sup> et le xvii<sup>e</sup> siècles* (reprinted, 1968; 261 pp.: \$15.40), is a classic work which inspired the present reviewer's similar study of German translations of the classics during the period of Renaissance and Reformation in northern Europe. Jules Le Petit, *Bibliographie des principales éditions originales d'écrivains français du xv<sup>e</sup> au xviii<sup>e</sup> siècle* (reprinted, 1969; 383 pp.: \$40.60), is a selective and perceptive study which could not be easily duplicated in our time. The *Catalogue chronologique des libraires et des libraires-imprimeurs de Paris, depuis l'an 1470, jusqu'à présent* (reprinted, 1969; 260 pp.: \$32.20) provides long-forgotten publishers' lists, a compilation without which the story of French culture of the 15th-18th centuries would be difficult to reconstruct.

G. H. Hardy, *Bertrand Russell and Trinity* (Cambridge, At the University Press, 1970; 61 pp.: \$2.95), is the documentation of dismissal of Professor Russell from Trinity College, Cambridge, in 1916. Similar events have occurred in the United States in the 1960s, and the comparisons should be studied.

## BOOK REVIEWS

FREEDLEY AWARD BOOK

SHATTUCK, Charles H. *The Hamlet of Edwin Booth*. Illus. xviii, 321 pp. Urbana, Ill.: University of Illinois Press, 1969. \$10.95

Charles H. Shattuck's new book has received the 1969 George Freedley Memorial Award from the Theatre Library Association, and it well deserves the honor. Future theatre historians will regard the book as a classic American study, one that set new, rigorous standards of precision and comprehensiveness. Those future historians will have difficulty finding a pre-cinema actor whose performances are so well-documented as Edwin Booth's.

Mr Shattuck's aim is not biographical; rather, he tries to answer the question, "What did the actor do upon the stage and what did it mean to his beholders?" About half the book is given over to a "reconstruction" of Booth's *Hamlet* based mainly on an extraordinary account written by a twenty-one-year-old commercial clerk named Charles W. Clarke. Moved deeply when he first saw Booth in the role in 1870, Clarke memorized the play, studied it, and went to see Booth's performance eight times. In a 60,000-word manuscript now preserved in the Folger Library, Clarke recorded Booth's *Hamlet* in astonishing detail, using a system of underscoring and other marks to indicate vocal stresses, elisions, and inflections, and describing Booth's gesture, movement, and facial expression. The descriptions are so compelling that anyone with an ounce of histrionic impulse will find himself acting out the role, trying to reproduce Booth's style.

As Mr Shattuck recognizes, his reconstruction is "not holiday reading", so he supplies a chapter of general description of Booth's 1870 production (the "definitive" production), including discussion of the costumes and scenery, the acting company, and the critics' responses. In addition, the book has a long introduction, three chapters about Booth's earlier productions of the play, and a chapter on "*Hamlet* in Repertory, 1870-91". The text is illustrated with views of Booth's Theatre, scene designs for Booth's pro-

ductions, and portraits of the actor. A comprehensive list of references would have been useful to those interested in pursuing Booth in his other roles; unfortunately this has been omitted. Documentation in the footnotes is, however, quite full, and the reconstruction of Booth's *Hamlet* is preceded by a chapter on the surviving promptbooks and similar evidence.

Booth has been the subject of biographies by his sister, Asia Booth Clarke, by Copeland, Hutton, Winter, Goodale, Lockridge, Kimmel, and, most recently, Eleanor Ruggles (whose *Prince of Players* was adapted for a film starring Richard Burton). Most of them are popular treatments of limited interest to the scholar, and William Winter's is still in many ways the best of them. Mr Shattuck, despite his concentration on Booth's performances, has made important new contributions to the actor's biography. He has read a huge number of letters, presumably including the large batches recovered a few years ago and acquired by The Players and the New York Public Library. (One batch was rescued at the last minute from the trash can.) Following evidence in the letters and elsewhere, Mr Shattuck has for the first time laid a proper stress on the parts played by Adam Badeau and by Booth's first wife, Mary Devlin, in the development of his acting style. Booth first met Badeau in New York when they were both in their twenties, and Badeau, better educated than Booth and a man-about-town, became the actor's mentor and close friend. Badeau later recalled: "I used to hunt up books and pictures about the stage, the finest criticisms, the works that illustrated his scenes, the biographies of great actors, and we studied them together. We visited the Astor Library and the Society Library to verify costumes, and every picture or picture-gallery in New York that was accessible". It was probably Badeau who first developed in Booth a strong taste for the picturesque and for historical accuracy in scenery and costumes. These ideas were in the air, but Badeau's instruction helped to clarify and direct the actor's thinking. Booth always made up for *Richelieu* with the guidance of an engraved portrait of the historical cardinal tacked up on his dressing room mirror, and he found his Shylock costume in a

ainting by Gérôme, the popular French historical painter. Throughout his career, Booth's gestures and "attitudes" were calculated to create pictorial effects (this is clear from Clarke's account), and the productions at Booth's Theatre were famous for historical accuracy.

Mary Devlin — Booth's beloved Mollie — also influenced his acting. Mr Shattuck has brought forth new evidence demonstrating how she encouraged and guided him in the style he was developing. She found in the French philosopher Cousin what she believed was the aesthetic justification for Booth's style.

*The Hamlet of Edwin Booth* contains a valuable discussion of the scenery of Booth's productions, excelled only by Mr Shattuck's own article in the *Harvard Library Bulletin* in 1967. This is an area where all the biographies of Booth are severely lacking. The second half of the 19th century was an age of illusionistic, historically-correct scenery (the performances as often belonged to the scene painter as to the actor), and careful attention to this aspect of Booth's productions was overdue. Mr Shattuck's previous books on Macready's *King John* and his *As You Like It* have prepared him well to put Booth's production ideals into their proper context. He stresses Booth's debt to Charles Kean, whose splendid productions of Shakespeare in New York in 1846 were often compared to Booth's.

There is little to quarrel about in this book. Mr Shattuck deliberately chose to edit Clarke's manuscript, rather than reproduce it without alterations. He defends his choice well: Clarke's style is sometimes confusing and inept, and "it is through the information which Clarke gives us, not his style, that we can realize Booth's Hamlet".

In this light, it is easy to understand (but difficult to accept) Mr Shattuck's ridicule of William Winter's criticism. Winter was Booth's close friend and advisor and the editor of his acting editions. His style was rather flowery and he was often sentimental, but his biography of Booth and his newspaper criticism often contain useful information. Mr Shattuck goes so far as to make fun of Winter by setting up one of the critic's over-long sentences as a piece of poetry. "The problem", he explains, "is to find the

actor under the smoke of words". Even if it is granted that little in the way of specific details can be gathered from Winter's criticism, it must still be remembered that ornateness and sentimentalism were characteristic of the age — and Booth, according to the *New York Times*, was "the representative tragic actor of the American stage". Winter's literary style is a counterpart to Booth's genteel, even feminine acting style. Read without prejudice, Winter's criticism can help us capture the "feel" of Booth's Hamlet and its meaning to his audiences.

But Winter's criticism demands from the modern reader considerable patience, plus a kind of suspension of disbelief, and the book gets along well enough without him. Still, one is curious to know if Winter might have influenced Booth as much as Badeau or Mollie Devlin did. A selection of Booth's letters to Winter, edited by Daniel J. Watermeier, is to be published by Princeton University Press in the fall of 1970; it will perhaps answer the question.

An extended scholarly study of Booth's acting has long been needed, and now we have it. Some of it may not be "holiday reading", but where Booth is concerned we have already had enough of that. It is to be hoped that Mr Shattuck's excellent book will stimulate theatre historians to re-examine the lives and performances of the other great actors of the 19th-century American stage. They will be hard pressed to produce studies as probing, as well researched, and as gracefully written as this one. — *Richard Stoddard, Yale University.*

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SPARROW, John. *Visible Words: a Study of Inscriptions In and As Books and Works of Art.* xvi, 152pp. Cambridge: At the University Press, 1969. \$22.50.

The Cambridge University Press, though it is a university press, is much older than most publishing houses associated with higher education, at least in America (it has an American branch in New York), and sometimes has the appearance of a commercial press. Its im-



print is often found on beautifully designed and produced volumes, such as D. F. McKenzie's *The Cambridge University Press 1696-1712: a Bibliographical Study* (1966), which are expensive (\$55 for the two volumes) and whose appeal is limited. Carefully and authoritatively written, immaculately edited, they represent the highest standards of scholarship and learning. Another such publication is John Sparrow's *Visible Words*, the Sandars Lecture in Bibliography given at Cambridge in 1964.

This lectureship has seen such previous performances as J. B. Oldham's *English Blind-Stamped Bindings* (1949), H. S. Bennett's *English Books and Readers* (1951), Fredson Bowers' *Textual and Literary Criticism* (1957), A. Hyatt King's *Some British Collectors of Music c. 1600-1960* (1961), and F. J. Norton's *Printing in Spain 1501-1520* (1963). All, of course, were issued by the Cambridge University Press; and Professor Bowers' lecture was at least popular enough — though that's not the best word to describe it — to also appear as a paperback.

To accommodate many of the 62 plates in Mr Sparrow's history of the inscription, the designer of the book for the Press has employed a large format, 11 by 7½ inches. This makes it possible to read the tiny writing — though it is often in Latin — in the paintings and on the monuments used as illustrations in the book. Indeed, viewers in museums often hardly know there is writing on some paintings; for, unless one is studying a work of art and closely observing all of the minute details, one is unaware of the calligraphy at all. Yet, to the artists, this was naturally of some importance, and it is just as necessary to Mr Sparrow's discourse.

Sparrow's definition, in *Visual Words* (p. 5), tells us what he is going to be concerned with, and at the same time one gets a glimpse at his own style of composition: "A 'literary' inscription, then, is a text composed with a view to its being presented in lines of different lengths, the lineation contributing to or enhancing its meaning, so that someone who does not see it, actually or in its mind's eye, but only hears it read aloud misses something of the intended effect".

And he goes on to say, "Such inscriptions are examples of a literary form that differs both from verse and from prose as it is ordinarily composed and presented". In these days of hurried journalism, it is always a pleasure to see material presented with such grace and manner, regardless of the subject.

It matters not a whit — to Mr Sparrow and to the Cambridge Syndics, I am sure — that many of those who heard the Sandars Lectures, which were expanded for publication, or have read, or will read, the book, do not read and understand Latin, Italian, and French in the inscriptions and sources. Translations would have been out of place, and the explanations, if any, are brief; yet without getting the full appreciation of the epigraphist's art, one can still follow Mr Sparrow's "strange and unrecorded episode in literary history". However, it is not, as he says, quite so narrow or so trivial as it may appear; and he shows how a taste for the inscription spread over Europe in the 17th century, and how whole books took the form of extended inscriptions or a series of them. Finally, he shows how far the eye plays a part in literary appreciation.

Though such verses as George Herbert's "Easter Wings" (1633), and Lewis Carroll's Mouse's Tale in *Alice in Wonderland* (1865), have something in common with inscriptions, the visual form here (wings and the tail) does not contribute to the meaning of the text but merely illustrates it. His definition settled, Mr Sparrow traces the history of classical inscriptions, in Greece and Rome: the earliest on bronze or stone, laws, treaties, then epitaphs by Greek epigraphists, and later the Romans. But neither of them regarded the inscription as a literary form, nor were they so regarded in the middle ages. It was in the 15th century that the classical inscription was reborn in Italy and began to acquire a new beauty, as is shown in this study and the illustrations. This visual presentation of words was rekindled in scholars and writers, verse however being supplanted by prose, and was carried on by architects, painters, sculptors, and monument designers. Important names in this period are Uccello,

ernardo Rossellino, and Pontano, by his accounts of whom the author of *Visible Words* shows the breadth and depth of its learning.

In the 16th century collections of classical inscriptions began to be made in books, followed by collections of contemporary inscriptions, in Italy, Germany, Holland, and England (Camden in 1600, and John Weever, *Ancient Funerall Monuments*, 1631, for example). By this time epigraphy was an art and a science of its own, and we had a new field for both the stonemason and the literary artist.

Mr Sparrow's second chapter, considerably expanded from his lecture, deals with the inscription in architecture, painting, and monumental art; and 25 of his 62 pages are illustrative examples. He became fascinated with the subject, he says, which has not been fully appreciated by art historians; though it does get away from bibliography it is nonetheless a subject that readers will not regret his "straying" into, nor need he worry about his being considered an "intruder" into art-historical criticism. Among the many artists, all in black and white, are Lotto, Moretto, Poussin, and Hogarth, all of their illustrative painting containing inscriptions one would easily have overlooked, as I mentioned above. Here, as well as in art on monuments, the problem which Mr Sparrow discusses is how to unite the text with its setting: the inscription should not be unduly prominent, nor should it be swamped by its surroundings. The lineated inscription having become a recognized literary form in Italy in the 16th century, architects and painters and sculptors prepared the public to appreciate these visible words in its new development. So in his third chapter the author shows how "the lapidary epigraph ceased to be lapidary, breaking away from the stone and transferring itself to cheaper and less substantial materials, fixing itself upon paper, and finally becoming a kind of book". And the most important person in this phase was Emanuele Tesauro (1592-1675), who was born and lived in Turin, an historian and epigraphist in the court of Savoy for more than 40 years, and a prolific author. Other producers of lapidary books, whose stories occupy less

space than Tesauro, are Aloysius Juglar, Giovanni Andrea Alberti, and Ottavio Boldoni. In England, before the lapidary book died in the 17th century, the most remarkable work was Francis Quarles's *Memorial upon the Death of Sir Robert Quarles*, 1639, an elegy of 253 lines on the poet's brother.

Mr Sparrow's literary, if not bibliographical, history leads in the final 9-page concluding chapter, to an intriguing aesthetic question: how far can the eye play a part in the appreciation of a work on literature? This strange literary fashion in 17th century Europe — as the Warden of All Souls College, Oxford, puts it, "the *Ars Lapidaria* lay mid-way . . . between the *Ars Oratoria* and the *Ars Poetica* — became popular because of the restrictions of quantitative classical metres, by the use of inscriptions in pageants and triumphal displays, as well as on public and private buildings and on sepulchral monuments, and finally in books (until the 1740s). With its death some two centuries ago, we can now ask if it was important or (to quote G. M. Trevelyan) "fundamentally piffle"?

True, it did get nowhere; but in our time Guillaume Apollinaire often amused himself with figured verses, his "Calligrammes" representing by shapes the things they described (rain, a man smoking a pipe, a bursting bomb) to startle the reader and compel him to study the text carefully; so did Ezra Pound in his *Cantos* and Stéphane Mallarmé in *Un Coup de Dés jamais n'abolira le Hasard*. They, as well as others, and as Tesauro in the 17th century, produced literary works of which visual form was an essential constituent. To go a step further, Mr Sparrow wonders what our conception of "poetry" would be if it were all printed like prose, and how different the meaning of poetry is to those who read it than to someone who has been blind from birth. The conclusion is: "the literary effect that can be achieved by visual presentation is limited, and . . . efforts to go beyond its limits were a failure [but] within those limits lies a narrow yet not negligible margin, and that margin is the field of epigraphic art". — William White, Wayne State University

## PUBLICATIONS RECEIVED

(Continued from p. 2)

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- Hildeburn, Charles R. *Sketches of Printers and Printing in Colonial New York*. (N.Y., 1895). Illus. 189pp. Detroit: Gale Research Co., 1969. \$8.50
- Hofstadter, Richard. *The Idea of a Party System: the Rise of Legitimate Opposition in the United States, 1780-1840*. 280pp. Berkeley: University of California Press. [1969]. Paper, \$2.45
- Howard-Hill, T. H. *Bibliography of British Literary Bibliographies*. xxv, 570pp. N.Y.: Oxford University Press, 1969. \$23.75
- Howe, George; & Harrer, G. A. *A Handbook of Classical Mythology*. (N.Y., 1947). 301pp. Detroit: Gale Research Co., 1970. \$9.
- Irving, Washington. *Mahomet and His Successors*. Ed. by Henry A. Pochmann and E. N. Feltskog. (Complete Works of Washington Irving). 651pp. Madison: University of Wisconsin Press, 1970. \$20.
- Pavese, Cesare. *American Literature: Essays and Opinions*. Trans. by Edwin Fassell. xxiv, 219pp. Berkeley: University of California Press, 1970. \$6.95
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- Searle, Ronald; & Dobbs, Kildare. *The Great Fur Opera: Annals of the Hudson's Bay Company, 1670-1970*. [Humor]. 128pp. Brattleboro, Vt.: The Stephen Greene Press, 1970. \$4.95
- Smith, Elsdon C. *The Story of Our Names*. (N.Y., 1950). 296pp. Detroit: Gale Research Co., 1970. \$7.50
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- Vinycumb, John. *Fictitious & Symbolic Creatures in Art, With Special Reference to Their Use in British Heraldry*. (London, 1906). 270pp. Detroit: Gale Research Co., 1969. \$7.50
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- Thomson, John. *An Enquiry Concerning the Liberty and Licentiousness of the Press . . .* (N.Y., 1801). (Civil Liberties in American History Series). 84pp. N.Y.: Da Capo Press, 1970. \$8.95
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# *AMERICAN NOTES & QUERIES*

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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- Alexander, Michael, *trans. The Earliest English Poems: a Bilingual Edition*. 218pp. Berkeley: University of California Press, 1970. \$6.50
- (American Revolution). Stubenrauch, Bob. *Where Freedom Grew* [Text and photographs by the author]. Illus. 186pp. N.Y.: Dodd, Mead & Co., 1970. \$6.95
- (Ames, Nathaniel). *The Essays, Humor, and Poems of Nathaniel Ames, Father and Son . . . From Their Almanacks, 1726-1775*, With Notes and Comments by Sam. Briggs. (Cleveland, 1891). Illus. 490pp. Detroit: Singing Tree Press, 1969. \$17.50
- Bancroft, George, *Life and Letters of*. By M. A. DeWolfe Howe. (N.Y., 1908). Illus. 2 vols. in 1. N.Y.: Da Capo Press, 1970.
- Berman, Marshall. *The Politics of Authenticity: Radical Individualism and the Emergence of Modern Society*. 325pp. N.Y.: Atheneum, 1970. \$8.95
- Beston, Henry. *Especially Maine: the Natural World of [HB] from Cape Cod to the St. Lawrence*. Selected, and with an Introd. by Elizabeth Coatsworth. Illus. 198pp. Brattleboro, Vt.: Stephen Greene Press, 1970. \$6.95
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- (Dickinson). Buckingham, Willis J., *ed. Emily Dickinson: an Annotated Bibliography: Writings, Scholarship, Criticism, and Ana, 1850-1968*. 322pp. Bloomington: Indiana University Press, 1970. \$10.

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AMERICAN NOTES & QUERIES

EDITOR

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ASSISTANT EDITOR

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CONTRIBUTING EDITOR

Lawrence S. Thompson

## NOTES

### VAUGHAN'S "REGENERATION": AN EMENDATION

HENRY VAUGHAN'S PHRASING is frequently thorny, but seldom so difficult grammatically as in lines 71-72 of "Regeneration", here italicized in relevant context:

Here musing long, I heard  
 A rushing wind  
 Which still increas'd, *but whence*  
   *it stirr'd*  
   *No where I could not find;*  
 I turn'd me round, and to each shade  
 Dispatch'd an Eye,  
 To see, if any leafe had made  
   Least motion, or Reply,  
   But while I listning sought  
   My mind to ease  
 By knowing, where 'twas, or where  
   not,  
   It whisper'd; *Where I please.*<sup>1</sup>

Arranged in modern word order, the problem clauses read, "But I could not find whence it stirr'd no where", and the syntactical oddity becomes more glaring. Not only does the sentence involve a double negative of a kind that does not seem to appear elsewhere in Vaughan. In addition, the phrase *no where* performs the adverbial function which would otherwise

be performed by the noun clause "whence it came", making that clause into an ungainly "pure" substantive without the saving adverbial effect.

I would like to explore the possibility that Vaughan's intended phrasing was *nor where* rather than *no where*. *Where* would then be coordinate with *whence*, and the sense of the passage would be as follows: "I could not tell whence the wind came or where it went". This wording would more closely parallel John 3.8, to which it alludes: "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth". The modern equivalent of *whither* is *where*, and so the parallel with the scriptural verse is very striking. Notice OED, *where*, I, 1, c: "colloq. with *from* or *to* at the end of the sentence or clause: *where . . . from?* = whence? *where . . . to?* = whither?"

The possible objection that *stirr'd* does not seem properly to apply to the direction in which the wind is blowing is answered by OED, *stir*, 11: "To move (continuously, or in a general sense); to be in motion; spec. to move as a living being". In other words, *stir* can be used in relation to a direction toward (*whither*, *where*) as well as from a point of origin.

These lines come near the conclusion of a narration of an allegorical journey, which begins with the narrator in an unregenerate state and ends with his sense of the mystery of God's election and his prayer to receive it, alluding, as E. C. Pettet remarks, "to one of the central New Testament texts on election and salvation", the verse quoted above from John.<sup>2</sup> If it is assumed that Vaughan

had in mind a two-part sense of the mystery of the wind's movement (whence from and where to) paralleling the two-part movement in John 3.8, the immediately following stanza is rendered much clearer. The phrase "Least motion or reply", with its otherwise strange division into *motion* and *reply*, becomes clear: having heard the wind, the narrator looks to see where the leaves have moved ("Least motion"), as a clue to the place of the wind's coming; and, secondly, to where the leaves have responsively moved ("reply"), as a clue to the place of the wind's going. This two-part search for the wind's movement is followed by the expression of a two-part desire to know "where 'twas, or where not", or, as Pettet interprets it, where God's election rests and where it does not rest. God's reply, whispered in the sound of the wind, is "*Where I please*".

It seems to me that the grammar, the symmetry, and the idea of these two stanzas are enhanced by viewing the action of lines 71-72 as involving a two-part motion of the wind. And this two-partedness is achieved by the simplest of emendations, suggesting that it could easily have been the poet's original intention. He could have written "Nor where", and it could have been transcribed by someone else as "No where".

Edgar F. Daniels

Bowling Green State University

# THE EYES OF DR T. J. ECKLEBURG RE-EXAMINED

But above the gray land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic — their retinas are one yard high. They look out of no face, but instead from a pair of enormous yellow spectacles which pass over a non-existent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens, and then sank down himself into eternal blindness or forgot them and moved away. But his eyes, dimmed a little by many painless days under sun and rain, brood on over the solemn dumping ground.<sup>1</sup>

THE ABOVE PASSAGE is one of the most quoted in the work of F. Scott Fitzgerald, yet in the criticism I have read no one has pointed out the error in it. J. S. Westbrook<sup>2</sup> coined a phrase, "ocular confusions", in quite a different connection, but such a phrase is apt here. Fitzgerald did not want the term retinas to describe Doctor T. J. Eckleburg's eyes. The signboard cannot be seen as Fitzgerald describes it. The retina is, in the words of the *OED*, "The innermost layer or coating at the back of the eyeball . . . which is sensitive to light and in which the optic nerve terminates". Therefore, it is not possible to present an advertisement for glasses, showing retinas, without entirely different schematics than Fitzgerald follows. Such a signboard can be imagined, perhaps illustrating a more technical aspect of optometry, or a more sophisticated philosophical suggestion, e.g., the world is but the image on the retinas of God. Un-

1. *The Complete Poetry of Henry Vaughan*, ed. French Fogle, 1964, pp. 141-142.

2. *Of Paradise and Light*, 1960, p. 116.

doubtedly Fitzgerald had no such point in mind, either regarding optometry or ontology. He wanted a word to describe what could be seen on the signboard. He wanted a noun that was not as pedestrian as eyeballs, and chose retinas, when eyeballs alone would do, unless he could settle for the pronoun *they*. The corrected passage reads: "The eyes of Doctor T. J. Eckleburg are blue and gigantic — *they* or *the eyeballs* are one yard high". The word eyeballs is rather inelegant (though used in the *OED*), which may be why Fitzgerald chose retinas. Of course, he may not have known what a retina was.

Why the critics have overlooked this error is not easy to understand. That they have could be used in support of Mr Snow's contention about "literary intellectuals". Certainly the definition of retina is simpler to learn and easier to remember than the Second Law of Thermodynamics. But ignorance and sloth are not at fault here. The fault lies in the over zealous textual analysis which at times precludes close reading. Accordingly the real subject of Fitzgerald's passage is the symbolic value of the eyes, not the description of them. William York Tindall selects the passage as an example of what he is interested in: "Those eyes as suggesters of many things, *some of them nameless* (italics mine), seem more entertaining than as references to an oculist".<sup>3</sup> The critic need not examine the text, but only seek out what it can symbolize:

And over it all brood the eyes of Dr. Eckleburg, symbols — of what? Of the eyes of God, as Wilson, whose own world disintegrates with the death of

Myrtle, calls them? As a symbol of Gatsby's dream, which like the eyes is pretty shabby after all and scarcely founded on the "hard rocks" Carraway admires?<sup>4</sup>

For the most elaborate expression of the disparity between illusion and reality, however, we must turn finally to the image of the dump presided over by the yard high retinas of T. J. Eckleburg. It is here that we get a synthesis of the whole constellation of ironies inherent in the theme of the novel, and it is here that the idea of violated nature and that of distorted vision are brought into the most striking conjunction. Eckleburg may be thought of as a commercial deity staring out upon a waste of his own creation.<sup>5</sup>

The most potent suggestion of God's presence in Fitzgerald's imaginary universe may be lodged within the enigmatic eyes of Doctor T. J. Eckleburg.<sup>6</sup>

The ironies are obvious and abundant. No doubt once the error is recognized, the symbolic value of the passage will be reevaluated: more references to "ocular confusions", "distorted vision", and those "enigmatic eyes". Fitzgerald must bear this burden.

Richard Johnson

Central Washington State College  
Ellensburg, Washington

1. F. Scott Fitzgerald, *The Great Gatsby* (N.Y.: 1925), p. 27.
2. J. S. Westbrook, "Nature and Optics in *The Great Gatsby*", *American Literature*, XXXII (March, 1960), p. 78.
3. W. Y. Tindall, *The Literary Symbol* (N.Y.: 1955), p. 11.
4. Tom Burnam, "The Eyes of Dr. Eckleburg: A Re-examination of *The Great Gatsby*", *College English* (October, 1952), p. 12.
5. Westbrook, p. 82.
6. Milton Hindus, "The Mysterious Eyes of Doctor T. J. Eckleburg", *Boston University Studies in English*, III (Spring, 1957), p. 30.



## THE DRAMA IN WARD'S TOWER OF LONDON

ARTEMUS WARD, DESCRIBING THE Tower of London in his widely appreciated letter to *Punch*,<sup>1</sup> comes to a wax figure of Queen Elizabeth. He, having wax figures in his traveling show, naturally is interested in the proud lifelike appearance of Elizabeth, whom he says he always has associated "with the Spanish Armady."<sup>2</sup> And he points out to *Punch's* readers that Elizabeth is currently "mixed up with it [the Armada] at the Surry [*sic*] Theater, where *Troo* [*sic*] to the *Core* is being acted". He continues on about the play and makes further humorous occasional comment upon it, in particular about its use of ballet aboard ship.

The play he is speaking of is *True to the Core*, by Angelo Robson Slous, first performed at the Surrey Theater in London on 8 September 1866.<sup>3</sup> This play, according to *The Times*,<sup>4</sup> opened to a "vast audience" and was a popular success, although the *Times* reviewer is critical of it as a drama. Yet he allows that if it is "viewed as a spectacle, the new drama is entitled to highest praise",<sup>5</sup> and he points out that it is the winner of the T. P. Cooke prize of £100 for the best nautical drama. He especially commends the two most spectacular scenes of the play, one of which (the ballet company aboard the lavish Spanish ship) is made fun of by Ward in his essay. The play is, as the *Times* critic outlines it,<sup>6</sup> a melodrama with a very loosely constructed plot, more designed to provide occasion for spectacle and sentimental thrills than any concentrated dramatic effect. Its action takes

place on the Devonshire coast in the summer of 1588 and concerns the threatened invasion of England by the Spanish Armada. The hero is the honest English ship captain — and combination lighthouse keeper and hostelry manager — Martin Truegold (mentioned by Ward). The play has four acts, and in these the true-blue Martin is exposed to the machinations of Spaniards and traitorous English in league with the Armada. The plot basically has to do with the problem the Armada faces in landing at Plymouth and the results growing out of its attempt to solve this problem. The Spaniards need an experienced pilot to lead them to the English coast — Martin is handy — he is drugged and taken to the Admiral-ship of the Armada (End of Act I). Here the first of the two great spectacles of the play is presented: the Spanish ship is splendidly decorated in almost Oriental finery and the Spaniards loll easily on deck as the stalwart Martin is tempted to betrayal and adamantly refuses. He refuses, at least until his recent bride is threatened with death. He finally submits, but purposely leads the Spaniards to foundering on the rock of Eddystone (End of Act II). On the rock all the main characters are thus stranded and here the second of the play's spectacles is produced, the terrified members of the group on the rock and their attempts to survive and to be rescued. This action consumes all the third act. The group, bound together by mutual need, finally escapes the rock in a fortunate boat (End of Act III). The last act finds Martin in prison about to be executed for treason. But he is de-

livered at the last minute by Queen Elizabeth herself, who has been urgently sent a ring (the exact nature of which is never explained) and who commands the real culprits go off to trial and releases Martin and also knights him for his services against the Armada. Thus all ends happily.

Ward must have seen the potential humor in such a melodramatic plot, for he partially exploited it in his essay on the Tower. Especially the ballet scene in Act II he singles out: "a full bally core is introjooiced on board the Spanish Admiral's ship, givin the audiens the idee that he intends openin a moosic-hall in Plymouth the moment he conkers that town".<sup>7</sup> Ward's comment would have provided special delight for those familiar with the well-known former Surrey manager Robert W. Elliston (at Surrey 1809-1831), who introduced ballets into all his plays (e.g., *Hamlet* and *Macbeth*) to avoid the Patent Act,<sup>8</sup> as well as poking fun at the generally ridiculous innovation of ballet on ship.

Scott Garrow

East Carolina University  
Greenville, North Carolina

## DEUS EX MACHINA IN AS YOU LIKE IT

IN THE LAST ACT of *As You Like It*, the Folio text brings in the mythological god of marriage, Hymen, to unite the four pairs of lovers. Why should Shakespeare, after presenting a romantically conceived but nonetheless realistic drama of the joys of country life, feel it necessary to bring in a *deus ex machina* to cap it off? The answer is that he probably did not intend to. Although it is possible that the Hymen of the play is meant to be none other than the Greek god, it seems much more likely that the Hymen of the Folio stage direction is really Corin in disguise.

Rosalind and Celia, keeping up their disguises to the very last moment, promise to make all well in the last scene of the play. They go offstage together, to effect Rosalind's return to female status, and when they re-enter (the interval needed for costume change having been filled by the "wit combat" between Touchstone and Jaques), Hymen is with them. Since Corin is in the employ of the two girls as manager of their sheep farm and seems to be very diligent in their service, it is quite likely that he could be prevailed upon to act a part to oblige them. Corin, an old man, would appear ridiculous

1. *Punch*, October 13, 1866, p. 155.

2. *Ibid.*

3. Allardyce Nicoll, *A History of English Drama 1660-1900*, Vol. V: *Late Nineteenth Century Drama 1850-1900* (Cambridge, 1959), 571.

4. Monday, September 10, 1866, p. 10, col. 1.

5. *Ibid.*

6. The play was printed in octavo in London in 1866, but the nearest copy I could locate is in the British Museum and I have not seen it.

7. *Punch*, October 13, 1866, p. 155.

8. *The Oxford Companion to the Theatre*, ed. Phyllis Hartnoll (London, 1957), p. 778.

disguised as the youthful Hymen, a point which, we may suppose, would not fail to please the Elizabethan audience. Hymen has two simple set speeches, both of which could have been written by Rosalind beforehand and given to Corin to learn by heart. The fact that Hymen's words have no great solemnity and are, in fact, rather bad verse, encourages the view that Hymen is not really meant to be the god of marriage. It appears, then, that the copy used to set up the Folio text was even more devoid than usual of full and complete stage directions, and that we may be justified in reading V, iv, 108 SD as "Enter [Corin as] Hymen, Rosalind, and Celia".

These observations have little direct bearing on the appeal of the play. They do perhaps indicate, however, an aspect of Elizabethan stage practice and an insight into Shakespeare's alleged "carelessness".

David A. Giffin

Kentville, N. S.

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## QUERIES

*"To blow one's nails"* — Can a reader provide me with a non-classical use of this expression from before 1470? The expression is found in Horace's *Satires*, and is usually understood to mean idleness or cold. The most important appearance is in Shakespeare's song, "Winter", in *Love's Labors Lost*. — Jon R. Russ, Waterville, Maine

*"Whistling in the dark"* — What is the origin and meaning of this often quoted phrase? I am familiar with it in a Polish rhyme: "Whistling in the day/ Is the Devil's dismay;/ Whistling at night/ Is the Devil's delight". A careful reading of the latter, it seems to me, puts a different interpretation on the phrase than what I am used to, that is, that whistling in the dark wards off fears and dangers. — Mrs Stephen Odlivak, Centereach, L. I., N.Y.

Bernice Minter, poet — I have the text of "The Gifts of Christ", a two-stanza poem beginning, "A star, low hanging in the sky,/ Shines steadily and bright? . . .", and need to know the title of the collection in which it appeared, the editor, publisher, and date, and any information about Bernice Minter. — David D. M. Haupt, Fort Washington, Pa.

*Night of the King's Castration* — This recitation is apparently one of the most commonly known American folk narratives. A number of *fragments* circulate as jokes, especially among high school students who will easily recall "Fuck the queen", cried the king, and forty thousand subjects were killed in the rush for in those days the king's word was law"; or "Come forth", said the king, but Daniel slipped on a lion's turd and came in a poor fifth"; or "Balls!" cried the king; and the queen said, "If I had two I'd be king", and the king laughed, for he had to [two]". A mangled version appears in [T. R. Smith?], *Immortalia* (New York, 1927; reprinted in Tokyo, ca. 1950; and the Tokyo version reprinted in Atlanta, Georgia, 1968). Can

AN&Q readers provide citations for other printed or, more probably, mimeographed versions in more complete form? — *Ed Cray, Los Angeles, Calif.*

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## REPLIES

*Order of the Golden Fleece* (VIII: 136) — "Bruges, on this 10th of January 1429, was a city vibrant with joy. Her inhabitants and visitors from far and wide were celebrating the marriage of Philippe the II, Duke of Burgundy, and Princess Isabella of Portugal. At the marriage feast when all the great and powerful knights were gathered together to pay homage to the young couple, the duke, who was known as Philippe the Good, proclaimed the formation of the Order of the Golden Fleece (*L'ordre de la toison d'or*). He selected 24 of the foremost knights as its original members. The Order was an exclusive one; rules for membership were very strict. Honor, virtue, accomplishment in battle, and loyalty were absolute musts and if a knight did not live up to these high standards membership could be revoked. The sovereign was the head of the Order and he alone could nominate new members. He bestowed upon each chosen knight a golden chain with the golden fleece attached to it, which had to be worn at all times. With the chain a mantle of deep red velvet with richly embroidered borders and the 'toque' of Burgundy was worn on state occasions. The origin of the name of the Order caused great

speculation. Some thought that the duke had wanted to bid a fond farewell to his youth and an unknown blonde. But historians agree that Philippe the Good could not have had such vile thoughts, and they are in accord that he most likely named it after Jason and the Argonauts who proved so brave in their quest for the Golden Fleece. Three years after the duke's marriage a reunion of the Order took place at Lille. It was at that time that the first formal record of the Statutes of the Order was made. In the National Library at Vienna a manuscript known as Ms2606 has been part of that library's collection since 1783. It is the written record of the revised statutes of the Order as of 30 November 1431. It also contains the Coats of Arms of its first 163 members as well as the sumptuously executed color portraits of the first five rulers who headed the Order from Philippe the II, Duke of Burgundy, to Charles the Fifth, Roman Emperor. The language of the manuscript is in 15th-century French, and it was written between 1520 and 1531. It consists of 29 signatures of four sheets each and one signature of six sheets. Speculation has it that Simon Bening of Bruges, one of the foremost illuminators of his time, may have been the artist who so beautifully decorated the manuscript. Who originally ordered the manuscript made remains open to conjecture. It was first mentioned as being in possession of the Hapsburgs in 1619 when inventory was held after the death of Emperor Matthias who, between 1577 and 1582, had been governor of the Netherlands. The University of California Library acquired a facsimile reproduction of the manu-

script, published in 1934 by the Austrian government and reproduced with a great desire for conformity with the original. It is a limited edition of 300 copies bound in deep green velvet with clasps. Half of the edition was published with an explanatory text in French, half with the text in German. California's copy is no. 64 in French.

It is to be found under the following entry: Order of the Golden Fleece. *Le livre des ordonnances de l'ordre de la toison d'or*. Édité et annoté par Hans Gerstinger . . . Vienna: Éditions de l'Imprimerie d'État autrichienne, 1934". [Reprinted from *CU News*, University of California, 23 February 1956; by Lisl Davis; mimeographed].

Bay Company telephones in Alberta; History of Canadian automobile companies; Canadian fore-edge painting. General communications, including requests for issues, should be addressed to William F. E. Morley, Editor, CN&Q, Douglas Library, Queen's University, Kingston, Ontario.

The only book devoted to antique tool prices, *Tool Collectors' Handbook of Prices Paid at Auction for Early American Tools*, compiled by Alexander Farnham, with 500 tool prices listed and 200 tools illustrated, is available from the Hunterdon County Historical Society, Flemington, N.J. (40pp., \$2.10). Kitchen and household, woodworking, farming, blacksmith, tinsmith, lumberman, confectioners', and many other tools are recorded, with prices paid at the most important tool auctions from 1964 to 1970.

## EDITORS'

## NOTES & READING

We have been negligent in remarking on the interesting Queries (and Replies), that have appeared in the past issues of the fairly new *Canadian Notes and Queries: Questions et Réponses Canadiennes* "An Occasional Journal, published through the courtesy of Bernard Amtmann [noted antiquarian dealer specializing in Canadiana and Arctica], Montreal". Number 5, for May 1970 inquires about John Reinhold Forster's *Account of Several Quadrupeds From Hudson's Bay* (the 1773 separate edition, and any ms. annotations); the Wandering Jew legend; Elgin-Canadian Black Community, 1849-73;

Stories of small-town doctors can be tedious but we have discovered a new one that certainly isn't. A *Doctor at All Hours: the Private Journal of a Small-Town Doctor's Varied Life, 1886-1909*, by David S. Kellogg, M.D., Edited by Allan S. Everest. This was indeed "a most uncommon doctor's life in the sparsely settled [Plattsburgh region] of New York State". It's not only *medical*, but the book presents a variety of excitements concerning a number of avocational interests: folklore, natural history, local events, mountain climbing, book-hunting, etc. The illustrations, like the text, are charming and informative (Brattleboro, Vt: The Stephen Greene Press, 1970. 238pp. \$6.95).

Have the pictures made you read the text of any book since you were a child? The exciting, and then the later, the sad days, of one of America's joys, as represented in the pictures of the *Glory of the Seas*, show the ship in greatest magnificence and at the nadir of her disgraceful end. Titled after the ship, Michael Jay Mjælde's book has gracefully retold the story of the whole life of the last of Donald McKay's magnificent three-masters. This is an unusually well-researched volume that appears now as the first title in the American Maritime Library series, published for the Marine Historical Association by Wesleyan University Press, Middletown, Ct (303pp., \$9.95). For a reader with no previous interest in sailing ships, it was the pictures of the tragic progression—from queen of the seas to a beached cold storage fishery plant—that made me read about it all of one summer's night. A glossary of technical terms, and a reproduction of the color plate on the jacket would have enhanced the work, but even so, this is a fine start for a new series that will have great appeal for the specialist and sailing enthusiast alike.

Dickensians will want to read and keep *An Oliver Twist Exhibition: a Memento for the Dickens Centennial, 1970 — an Essay*, by Richard A. Vogler (Los Angeles: University of California Library, 1970. 16pp., illus. \$1, ordered from the Gifts & Exchange Section, UCLA Library). The pamphlet ties in faculty and research interests at UCLA with the Library's uncommon resources of Dickens, Cruikshank, and the Victorian novel.

The Monastic Manuscript Microfilm Project, housed at St John's University, Collegeville, Minn., has recently issued its Progress Report VI, by Professor Julian G. Plante, Curator. The fantastic and successful design of this project is outlined, a brief inventory of accomplishments (some 90 miles of microfilm — nearly 8,000,000 pages photographed in black and white, 33,000 color exposures of miniatures and illuminations), and of continuing efforts of the program are described. Ultimate aim is to secure the preservation of all handwritten manuscripts and documents dating before the year 1600 still extant in European monastic libraries.

Hacettepe University in Ankara's second issue of the *Hacettepe Bulletin of Social Sciences* (December 1969) came to us this summer and we were interested to see Professor Emil Sönmez' article, "George Eliot's Adam Bede", in with "An Evil Spirit — According to Anatolian Turkish Belief", "Kidnapping and Elopement in Rural Turkey", and other pieces on educational psychology, interest rate, and tendencies in American education, etc. Annual subscription to this semi-annual publication is \$1.50, to be ordered from Hacettepe Üniversitesi, Basım ve Yayım Merkezi, Ankara, Turkey.

*Conradiana*, Winter 1969/70, Vol. II, No. 2, has appeared, with all the trappings of scholarly notes, book reviews, bibliographies, etc. It's interesting, helpful, and a fine job, so far as contents are concerned, but it is thoroughly unattractive and very difficult to read

in its more than fifty-line text page in an unpleasant typewriter face. But it costs only \$4 a year for three thick issues, to be ordered from the Dept of English, McMurray College, Abilene, Texas. It can be ordered easily from anywhere in the world, there is even a cable address: CONRADIANA.

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

*Elsevier's Dictionary of Horticulture in Nine Languages, English, French, Dutch, German, Danish, Swedish, Spanish, Italian, Latin* (561 pp.: Amsterdam: Elsevier Publishing Company, 1970. \$26), contains 4,240 terms in languages specified in the title, in the usual form of polyglot dictionaries, and with meticulous accuracy. The main alphabet is in English, and there are separate indexes for the eight other languages. The dictionary will be generally useful to any botanist, on any level of competence, but also to scholars in other fields, and to amateur gardeners who order bulbs from the Netherlands.

W. Longman, *Tokens of the Eighteenth Century Connected with Booksellers and Bookmakers* (Authors, Printers, Publishers, Engrav-

ers, and Paper Makers). (1916. 90 pp.: Detroit: Gale Research Co., 1970. \$7.50), is a classic account of "tokens" commonly issued in the 18th century by tradesmen in lieu of small change. There are many basic sources for the study of the book trade and publishing in this descriptive account of a collection of tokens which can never be re-assembled in the same form. A similar study on collections of tokens used in religious congregations both in Britain and America in the 17th and 18th centuries is urgently needed.

The *Bibliographie des deutschen Rechts in englischer und deutscher Sprache; eine Auswahl herausgegeben von der Gesellschaft für Rechtsvergleichung; Ergänzungsband 1964-1968* (221 pp.: Karlsruhe: Verlag C. F. Müller, 1969. DM49.-) provides a selective but representative cross-section of German legal literature for the lustrum. It not only supplements the original volume, but it also provides the additional service of recording translations of the most important German statute law into English and French.

*Gyldendals store Opslagsbog* (Copenhagen: Gyldendal, 1962-1970; 6 vols.) has been completed with a sixth volume, most important for the indexes, but also for tables, selective bibliography, and a supplement. This set is one of the more useful encyclopaedias in "minor" languages, for here we find references to things Scandinavian, geographical, historical, and personal, which cannot be readily located elsewhere.

## BOOK REVIEWS

PEPYS, Samuel, *The Diary of. A New and Complete Transcription* Edited by Robert Latham and William Matthews. Vol. I, 1660; II, 1661; III, 1662. Illus., incl. Maps. Berkeley: University of California Press, 1970. Unit price, 3 vols. together, \$27.

Publication of a new and complete transcription of *The Diary of Samuel Pepys* is certainly one of the major historical and literary expectations of the coming decade. Edited by Robert Latham (Fellow of Magdalene College, Cambridge) and William Matthews (Professor of English, UCLA), the first three volumes have burst upon the world of scholarship, filled with erudition, corrections of errors of fact and mistranscription that appeared in previous editions, and with the full complement of evaluative essays: a biographical study of Pepys; of the manuscript, the shorthand, the text; remarks on previous editions and the history of the manuscript and its publication, 1660-1899; the Diary as literature; and then as history. The preliminary matter — some 152 pages — is enlightening (though there are a few annoying instances of lack of citation, and a small number of typographical errors which one expects ought to have been caught in a book that is so dependent upon textual accuracy), but all in all it is the body of the Diary itself that re-creates the magnificent liveliness of Pepys and his world. Typographically appealing, it is the kind of book one can really read from beginning to end without boredom, and the editors' richly informative notes display erudition of the most helpful kind.

The edition will comprise eleven volumes — nine of text and footnotes (with the introductory material in volume I), a tenth of Commentary, and an eleventh of Index. The *Companion* volume (X) will contain special studies of Pepys and Science, and Medicine, and Weather, there is much on Pepys and the theatre (one of his most particular interests), and a study of the language of the Diary. Unfortunately, a most serious fault is that individual volumes do not contain separate indexes; each volume does contain a "Select List of Persons" and a "Select Glossary", the latter "restricted

to usages, many of them recurrent, which might puzzle the reader". Both of these lists are identical from volume to volume. A "Large Glossary" of words, phrases, and proverbs in all languages will be found in the *Companion* when it is published we are told. The illustrations in the three volumes that have been issued are well selected and reasonably well reproduced — but the Diary calls out for many more (especially portraits to accompany Pepys' vivid descriptions) although the addition of all that it would be nice to have would be costly — so, lacking the illustrations, this is probably the reason that the Diary, in all its earlier editions was a favorite book to be extra-illustrated by Pepysians.

Others, better qualified, will undoubtedly comment elsewhere on various aspects of the Latham-Matthews edition, both on the introductory material and the handling of the text, but for this reviewer it is the descriptive study of the earlier editions that is most interesting, being in large part a resumé of some of the exigencies of scholarship. Surely this is a chapter for every serious editor to study if only to read about how not to do it, the pitfalls to avoid, and the ever-present sticky mire of prudery. But even the present editors may be criticized: for example, I find it difficult to justify the omission of imprint information in the notes and wonder at the rationale (n.9, p. cxlvii), "The footnotes give a bare minimum of information about the books which are mentioned only by the editors and not by Pepys. In these cases names of publishers and places of publication are omitted, and publication dates are given only if it is necessary to distinguish between editions or if the books were published before 1850". Even this last consideration is not followed where, for example, on pp. lxxvii-viii, the title-page of Braybrooke's edition is transcribed in a note on the latter page, without the date, and no mention is made of the date in the text — and this was the first printed edition, a matter of interest to most readers one would think.

The reader will be able to overlook some comparatively unimportant lapses in editorial technique in favor of the great work the editors have done in giving us this lively edition of the greatest diarist of them all. *Lee Ash, Editor.*



MULLIN, Donald C. *The Development of the Playhouse*. Illus. 197pp. Berkeley and Los Angeles: University of California Press, 1970. \$15.00.

Good books on the history of theatre architecture have long been available in German and French — Andreas Streit's *Das Theater* (1903), Martin Hammitzsch's *Der moderne Theaterbau* (1906), and Hélène Leclerc's *Les Origines italiennes de l'architecture théâtrale moderne* (1946) — but not until now has a full-length survey of the subject appeared in English. Donald C. Mullin's *The Development of the Playhouse* examines the evolution of theatre architecture from the Renaissance to the present and is intended to serve the undergraduate and the interested layman. The text is relatively short and keyed to almost three hundred illustrations.

Beginning with a review of Vitruvius and a discussion of neo-Vitruvian experiments during the Renaissance, Mr Mullin traces the growth of new forms in the 16th and 17th centuries: the court and festival theatres of Italy and France, the French tennis-court theatre, the Italian opera house, the open stage of England and the Low Countries. He then describes the diffusion of Italian styles throughout Europe in the years 1650-1750. Devoting separate chapters to pre-Restoration English playhouses, English theatres from 1660-1830, and American theatres to 1869, he sets apart other chapters for the discussion of particular styles — the rococo and classical revival, 19th-century neobaroque and reactions to it, and new ideas of the period 1910-1940. The survey concludes with a discussion of the problems of theatre architecture today, seen in historical perspective. Several appendices and a useful — but sometimes scanty — bibliography are added.

Mr Mullin takes care to relate scenery and machinery to changes in architectural styles (though one would like to read more here about acoustics), and he makes some necessarily brief attempts to place the theatres in their cultural and sociological contexts. He has illustrated and described a great number of examples, including such important and seldom-discussed theatres as Penther's forward-looking opera house at Hanover (1746), Vanvitelli's court theatre at Ca-

serta (c. 1752), Ledoux's extraordinary theatre at Besançon (1778), and Louis's sumptuous Grand Théâtre at Bordeaux (1780), on which Benjamin Wyatt based his Drury Lane (1812 — not 1809, as Mr Mullin would have it). The playhouses of the 18th century are — as these examples imply — particularly well covered.

A more theoretical approach, restricting the number of examples to be discussed, might have integrated the text more fully, but this was evidently not the author's purpose. One is sometimes left asking, Was this design really influential? What did architects think of it? How does it fit? These are difficult questions, as Mr Mullin admits: "It is not always easy to deduce influences upon changes in architectural styles". Theatre historians have only recently begun the sort of rigorous study of biographical and local historical materials that will enable us to trace clearly the evolution of new ideas.

*The Development of the Playhouse* is most valuable for its illustrations. Regrettably, the quality of the illustrations varies from merely good to downright poor, and at least one (Serlio's comic scene, Fig. 15) has been printed backwards. Furthermore the book has apparently been carelessly edited. One finds spelling errors ("de rigeur", p. 36, "excedra", p. 94) and grammatical errors (e.g., the third sentence on p. 11, the second sentence on p. 71). The editors should also be blamed for permitting Mr Mullin to indulge an irritating and irrelevant sense of humor. The chapter on American theatres is called "Yankee and Other Doodles"; Wagner's patron Ludwig II of Bavaria is usually referred to as "Mad Ludwig", and so forth. Missed entirely was an opportunity to point out a bit of genuine humor in the well-known illustration of a Roman theatre in the Lyons Terence of 1493. The label "Fornices" can indeed refer to vaults, as Mr Mullin indicates; but here it is clearly used in the sense of "brothel", which explains those amorous couples in the foreground.

Mr Mullin himself must be blamed for his numerous errors of fact, especially in the chapter on American theatres, which seems to have been hastily put together. He has included appendices

which enable the reader to find the place, date, and (sometimes) architect of a particular theatre if only one of these is known. Such lists might have proved to be one of the most useful parts of the book, but unfortunately they are unreliable. Among the American theatres, for example, one finds the design of the Chestnut Street Theatre in Philadelphia attributed to "Wignall" (i.e., Wignell) and Reinagle. They were the first managers of the theatre; the architect was said to be John Inigo Richards. The design of the Haymarket Theatre in Boston is attributed to Brunel; the architect is actually unknown and was probably only a carpenter-builder. The Tremont Theatre (not "Tremont Street Theatre") in Boston was built in 1827, not 1819, and its designer — not mentioned by Mr Mullin — was the important Greek Revivalist Isaiah Rogers. Peter Grain, not Crain, was the architect of the Lafayette Theatre in New York.

In some cases the dates of theatres in one of the lists differ from the dates of the same theatres in another list (e.g., the Beekman Street Theatre in New York). In Appendix II the Teatro Olimpico is listed as located in Vienna, a silly mistake for Vicenza. Reference to easily-

accessible sources such as Colvin's *Biographical Dictionary of English Architects* would have filled in some of the empty spaces in the lists and would have resolved some confusion (as in the case of the Royalty — later East End — Theatre in London).

The text and illustrations are also marred by errors. Fig. 215 shows the Park Theatre in 1821, not 1805. Fig. 210 shows the Chestnut Street Theatre as altered in 1805, not 1820. The Haymarket Theatre watercolor is not lost — it hangs in the office of the director of the Boston Public Library. Such errors are particularly deplorable in a text intended for American students.

Mr Mullin's book must be supplemented by recent publications he had no opportunity to use: Brooks McNamara's *The American Playhouse in the Eighteenth Century* (1969) and the new volumes of the *London Survey* treating Drury Lane and Covent Garden. Bamber Gascoigne's excellent *World Theatre* (1969) also contains new information on theatre architecture. Consulted together with these new studies, *The Development of the Playhouse* can prove useful, but it must be used carefully. — Richard Stoddard, Yale University

## PUBLICATIONS RECEIVED

(Continued from p. 18)

- Douglass, Frederick. *My Bondage and My Freedom*. (N.Y., 1855). Introd. by Philip S. Foner. xii, 464pp. N.Y.: Dover Publications, 1969. Paper, \$3.50
- Dow, George Francis. *Slave Ships and Slaving*. (Salem, 1927). Illus. xxv, 349pp. N.Y.: Dover Publications, 1970. Paper, \$3.50
- Ellinwood, Leonard. *The History of American Church Music*. (N.Y., 1953). Revised Edition. Illus. 274pp. N.Y.: Da Capo Press, 1970. \$12.50
- Green, Paul. *Home to My Valley*. [North Carolina folklore]. 140pp. Chapel Hill: University of North Carolina Press, 1970. \$5.95

- Grove, Lilly. *Dancing: a Handbook of the Terpsichorean Arts . . .* (London, 1895). Illus. 454pp. Detroit: Singing Tree Press, 1969. \$13.50
- Haining, Peter, ed. *The Satanists*. [an Anthology]. 249pp. N.Y.: Taplinger Publishing Co., 1970. \$5.95
- Henry, Edward Lamson. *Life and Work, 1841-1919*, by Elizabeth McCausland. (Albany, 1945). Illus. 381pp. N.Y.: Da Capo Press, 1970. \$15.
- Hyamson, Albert M. *A Dictionary of English Phrases*. (N.Y., 1922). 365pp. Detroit: Gale Research Co., 1970. \$12.
- Lee, Richard Henry. *Letters*. Collected and Edited by James Curtis Ballagh. (N.Y., 1911-14). 2 vols. N.Y.: Da Capo Press, 1970. \$39.50
- Miles, Josephine. *Style and Proportion: the Language of Prose and Poetry*.

- 212pp. Boston: Little, Brown & Co., 1970. \$7.
- Parry, R. H., ed. *The English Civil War and After, 1642-1658*. 127pp. Berkeley: University of California Press, 1970. \$7.
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# *AMERICAN NOTES & QUERIES*

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NOTES

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RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEW

PUBLICATIONS RECEIVED

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## PUBLICATIONS RECEIVED

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(Continued on p. 47)

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# AN & Q

AMERICAN NOTES & QUERIES

EDITOR *Lee Ash*

ASSISTANT EDITOR

*Louis A. Rachow*

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## NOTES

THE SUMMONING OF  
DESDEMONA: *OTHELLO*,  
V.ii.1-82

I WANT TO CALL ATTENTION here to a feature of *Othello* which has not been brought forward in the criticism, and which helps us to appreciate not only the way in which Shakespeare imagined one of his greatest scenes but the way in which he imagined one of his greatest plays. I am referring to the similarity between the posture of Othello and Desdemona in V.ii and the posture of Death and his victims in the art and literature of the Later Middle Ages and the Renaissance. Let me illustrate.

The 15th and 16th centuries, with their allegorical predilections, came to make much of the moment of death; and as literary and graphic representations poured forth the characters involved in this moment, namely Death and his victim, developed a number of standardized features. For instance, Death is God's messenger dispatched in retribution for man's sinfulness; he appears suddenly beside his prey, unannounced as it were; he will not be put off by pleas for mercy,

by bribes, laments, weeping; he is not inclined to let men tarry; that is to say, he may give them a brief interval to make some final preparations, but that is all and not to be counted on; and finally, he performs his function in a dispassionate, objective way. The features of the victim are, of course, implied in this: He is a sinful mortal unmindful of God's laws; he is taken unawares; he pleads for mercy, or perhaps even attempts to bribe Death; and finally, he fails. Here is the way it goes in the most popular of the morality plays, *Everyman*:

- God. I perceive here in my majesty,  
How that all creatures be to me  
unkind . . .  
They fear not my  
righteousness . . .  
I must do *justice* . . .  
Where art thou, Death, thou  
mighty messenger?  
Death. Almighty God, I am here at *Thy*  
will,  
Thy commandment to fulfil.  
God. Go thou to Everyman,  
And show him in my name  
A pilgrimage he must on him  
take,  
Which he in no wise may  
escape;  
And that he bring with him a  
sure reckoning  
Without delay or any tarrying.  
(God withdraws.)  
Death. Lord, I will in the world run  
over all,  
And *cruelly* search out both great  
and small . . .  
Lo, yonder I see Everyman  
walking;  
Full little he thinketh on my  
coming.

A moment later Death tells Everyman that he is going to take him on a "long journey" and continues:

- Death. Make preparation that we  
be on the way . . .  
Everyman. What messenger art thou?  
Death. I am Death . . .

- Everyman. O Death, thou comest when  
 I had thee least in mind;  
*In thy power it lieth me to  
 save,*  
 Yet of my goods will I give  
 thee, if ye will be kind,  
 Yea, a thousand pound shalt  
 thou have,  
*But defer this matter till  
 another day!*
- Death. Everyman, it may not be by  
 no way . . .  
*Come, do not tarry!*
- Everyman. Alas, *shall I have no longer  
 respite?* . . .  
*Spare me till I be provided  
 of remedy.*
- Death. *Thee availeth not to cry,  
 weep, and pray,*  
*But haste thee lightly that  
 thou go the journey . . .*
- Everyman. *O Gracious God, in the high  
 sea celestial,*  
*Have mercy on me in this  
 my need.*  
*withr shall I flee? . . .*  
*Now, gentle Death, spare me  
 till to-morrow . . .*
- Death. Nay, thereto I will not  
 consent . . .<sup>1</sup>

The parallels with Shakespeare immediately suggest themselves: Othello enters to Desdemona talking of "the cause" (1);<sup>2</sup> he regards himself as a minister of "Justice" (17) about to remove a sinful mortal from the world. With regard specifically to this, he appears to take the woman completely by surprise: "Talk you of killing?" (33) she asks, looking up at him as he stands over her. She pleads to him for "mercy" (58) and cries out, as does Everyman, "O, Heaven, have mercy on me" (57) but to no avail. Othello offers her a moment or two to prepare herself, but no more: ". . . confess thee freely . . . Thou art to die" (53, 56). Even her desperate, pathetic "Kill me to-morrow; let me live to-night" (80), another line which recalls the very

phraseology of *Everyman*, cannot affect him. He will perform the function he feels has been assigned him, and that is all there is to it. "It is too late" (82), he announces.

Now let me emphasize that I am not talking here about *direct* influences; I am not suggesting that *Othello*, V.ii.1-82 is modeled upon *Everyman*, 22-183, or upon any other *specific* work, although it is of some interest to note that the earlier play went through a number of editions during the sixteenth century and was probably available to Shakespeare.<sup>3</sup> What I am suggesting, rather, is precisely what I suggested at the outset, namely, that Shakespeare's imagination was working this way. And surely the discovery of recent *Othello* criticism that there are numerous imaginative affinities between *Othello* and the moralities<sup>4</sup> makes what I am suggesting perfectly feasible. For most of us now, it is pretty certain that the playwright was under the spell of his allegorical heritage when he wrote *Othello*. But I have still to point up the *dramatic* significances of what I have chosen to call "the summoning of Desdemona".

In the first place, by lighting his scene up in this way, Shakespeare impresses upon his audience the monstrousness, or "absurdity", of what is happening. For the fact is, of course, Othello is not Death; he is not God's mighty messenger, for all he strives to resemble him; he is, rather, Iago's dupe, a kind of tragic fool. Then too, there is monstrousness in the fact that Desdemona is placed in the posture of the sinful mortal when she is in reality not only innocent but the one character in the play who is,

from an imaginative standpoint, touched with divinity. And when one recalls Iago's imaginative kinship with Satan or the Vice<sup>5</sup> the monstrosity of the scene becomes even more apparent. To put it in a nutshell, "the summoning of Desdemona" is Shakespeare's poetical method of stressing the *reversal of order* in the play's last act.

Secondly, I believe that much of what can be described as the sheer terror of this scene derives from the close imaginative connection between Othello and the Summoner.<sup>6</sup> Everyone senses the strangeness, even the weirdness, that surrounds the figure of the Moor as he approaches Desdemona with his taper; nor is it long in the play before Desdemona underscores this herself with: "I fear you", and "you're fatal", and "I feel fear" (37-39). With the allegorical influence in mind, one more deeply appreciates the source of this "fear".

Again, the enormity of what is occurring before us is increased significantly by the fact that Desdemona does not "die well", does not die as summoned Christians were "supposed" to die in Renaissance times. Such books as *Lerne to Dye* and *Ars Moriendi*, as well as the later *Discourse of Death* or *Disce Mori*, make it plain that sixteenth-century Englishmen were extremely sensitive to the way in which one behaved oneself in the presence of the Summoner. To plead, to weep, to cry out and squirm as Desdemona does was a hideous business indeed, and one of the truly pitiable and tragic facts of the play is that a woman like Desdemona, who deserves a

better death, is more or less forced by her terrible Summoner-Husband to die in the way that she does.

From a number of important angles, then, "the summoning of Desdemona" in V.ii deepens the tragic irony, as well as the metaphorical richness, of Shakespeare's masterpiece.

M. D. Faber

University of Victoria  
Victoria, B.C.

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1. The quotations are from lines 22-183 of the play. I am using John Gassner's modernized version (Bantam Books, 1963), though I would emphasize that the editions listed in the *Short-Title Catalogue*, the editions available to Shakespeare, contain the same material. Other influential works which contain depictions of Death and his victim essentially similar to the one presented here are Sebastian Brant's *The Ship of Fools*, ed. Edwin H. Zeydel (New York, 1944), pp. 279-283; *Death and the Plowman*, ed. Ernest N. Dirmann (Chapel Hill, 1958), pp. 1-37; *The Dance of Death*, ed. Francis Douce (London, 1833), pp. 49, 95, 231, 253 ff. All the italics in the quotations from *Everyman* have been added by me with the intention of stressing the parallels with Shakespeare.
  2. I am using Neilson and Hill's edition of *The Complete Plays and Poems* (Cambridge, Mass., 1942).
  3. See note one.
  4. See, for example, Bernard Spivack's *Shakespeare and the Allegory of Evil* (New York, 1958).
  5. See Spivack.
  6. The reader may be interested to note that there was actually current in sixteenth-century Europe statuary which depicted Death or the Summoner as a Negro! See *The Dance of Death*, p. 230.



## GEOFFREY OF VINSAUFG AND ERASMUS' *DE COPIA*

IN AN EXCELLENT ARTICLE, George Engelhardt has pointed out that Erasmus' *De Copia* (1512) relies heavily on the medieval arts of discourse, and that Erasmus, in a letter to Cornelius Gerard, refers by name to Geoffrey of Vinsauf, placing him in the distinguished company of Horace and Quintilian.<sup>1</sup> I believe that it can be demonstrated, with at least a high degree of probability, that a brief passage in the *De Copia* is derived from Geoffrey of Vinsauf's *Poetria Nova* (ca. 1210).<sup>2</sup>

Erasmus concludes a rapid classification of metaphors in this manner: "It will likewise not be found out of place to point out that a metaphor is sometimes found . . . in a single verb, as, a lifetime flies away, the years glide by; sometimes something is added to explain the metaphor, he inflamed the man with a passion for glory, he fired him with wrath".<sup>3</sup> We may note three characteristics of this statement: first, it refers specifically to the metaphorical use of the verb; second, in the metaphorical application of the verb in the first pair of examples, inanimate objects are endowed with life; third, in the last two examples, the metaphorical use of the verb is "explained" by the addition of a modifier.

These same points are developed in great detail in Geoffrey's explanation of metaphor:

Make apt metaphorical use of a word which is used literally to express a similar relationship. Assume you wish to say this: "Springtime adorns the land; the first flowers shoot up; the time

grows pleasant; storms cease; the sea is calm; there is motion without uproar; valleys lie low; mountains tower erect". Ask yourself what words describing human attributes may properly be applied: adorning, *you paint*; the beginning of birth, *you are born*; pleasant speech, *you allure*; ceasing all activity, *you sleep*; motionless, *you stand fixed*; lying low, *you recline*; shooting into the air, *you arise*. Hence the words will have savor if you say: "Springtime paints the ground with flowers; birds are born; the quiet season allures; the calming storms sleep; the ocean stands still as if immobile; the low valleys lie; the erect mountains rise up". It is more pleasing to apply human characteristics in such a way. examples of the process.] That the metaphorical application of the verb may be more polished, let not the verb come with one noun as its only companion; give it an adjective which will fully assist the verb and clear away the clouds from it, if there be any. If not, let it throw light abundantly on and through the verb. Thus, it is not sufficiently clear if I say *The laws are pliable* [*Jura mollescent*] or *The laws are rigid* [*Here Geoffrey gives many further Jura rigent*], for the metaphorical use of the verb is as it were hidden under a cloud.<sup>4</sup> And since the verb so placed remains in darkness, the adjective helps and illuminates it. Rather say, *The dispensing laws are pliable; the strict laws are unbending*.<sup>5</sup>

Before we can determine whether this passage served as Erasmus' source, we must consider a passage from Quintilian:

As an example of a necessary metaphor I may quote the following usages in vogue with peasants when they call a vinebud *gemma*, a gem (what other term is there which they could use?), or speak of the *crops being thirsty* or the *fruit suffering*. For the same reason we speak of a *hard* or *rough* man, there being no *literal* term for these temperaments. On the other hand, when we say that a man is *kindled to anger* or *on fire with greed* or that he has *fallen into error*, we do so to enhance our meaning.<sup>6</sup>

It will be noted that here, too, there are verbs used metaphorically (*sitire segetes; fructus laborare*) to give life to inanimate objects; and that metaphorical verbs are accompanied by a modifier (*incensum ira; inflammatum errore*). Can Erasmus be simply commenting on the various metaphors in this passage?<sup>7</sup> I do not believe so: Geoffrey is explicitly showing the would-be writer how to use a verb metaphorically;<sup>8</sup> and Geoffrey explicitly discusses how to clarify the verbal metaphor by adding a modifier.<sup>9</sup> As far as I have been able to determine, nowhere do classical rhetoricians discuss these matters at such length. Finally, it will be noted that in the passages in question, Geoffrey and Erasmus are concerned with classifying metaphors along quite different lines than is Quintilian. It seems reasonable to suppose that Geoffrey is Erasmus' source.

Ernest Gallo

Moody Bridge Road  
Hadley, Mass.

## THE OBVIOUS MEANING OF CANDIDE'S BIG RED SHEEP

WILLIAM F. BOTTIGLIA lists and evaluates scholarly interpretations of the meaning of Voltaire's big red Eldoradan sheep, noting that William Price sees the sheep symbolically, as "Frederick's (the king of Eldorado's) literary works encased in red-bound sheepskin, which Voltaire (Candide) is forced to surrender at Francfort (Surinam)".<sup>1</sup> Bottiglia rightly condemns Price's convenient and inconsistent critical approach while admitting that the sheep do serve a double purpose:

On the one hand they definitely have a literal value, for they spring from the author's interest in touches of picturesque realism. As Morize points out . . . Garcilasco describes a beast of burden called the "huanacu" and notes that the wild species is "de couleur baie". The *Encyclopédie*, moreover in volumes published in 1765, applies the colours "rougeâtre" and "roux" to the fleece of sheep.<sup>2</sup>

1. "Mediaeval Vestiges in the Rhetoric of Erasmus", *PMLA*, LXIII (June, 1948), 741.
2. The text of the *Poetria Nova* is printed in Edmund Faral, *Les arts poétiques du XII<sup>e</sup> et du XIII<sup>e</sup> siècle* (Paris, 1923), pp. 197-262.
3. *De Copia*, I. 17, trans. D. King and H. D. Rix (Milwaukee, 1963), p. 29.
4. Geoffrey does not mean that the sentence is unclear, but rather that it is not here immediately obvious that *to be pliable* is being used metaphorically.
5. *Poetria Nova*, lines 780-856, in Faral, pp. 221-223; my translation.
6. *Institutio Oratoria*, VIII. 6. 6-7, trans. H. E. Butler (London, 1921), III,

- 303-305. For the four classes of metaphor (application of a term from animate to animate, inanimate to inanimate, animate to inanimate, and inanimate to animate), see Quintilian, VIII. 6. 9-12.
7. Erasmus refers to this passage from Quintilian earlier in *De Copia*, I. 17 (King and Rix, p. 29).
8. There is only a brief reference in Quintilian to the fact that "A noun or a verb is transferred from the place to which it properly belongs to another where there is either no *literal* term or the *transferred* is better than the *literal* (VIII. 6. 5).
9. In the passage quoted above from the *Poetria Nova*, the modifier is an adjective; Geoffrey gives examples more similar to those of Erasmus in *Poetria Nova*, lines 902-907.

After exploring this concrete half of the "double purpose", Bottiglia offers his own symbolic level of the sheep's meaning, suggesting that they are the unreal variety that "go grazing through pastoral romances whose heroes, like Candide in Chapter XIX, rapturously carve the names or initials of their sweethearts on trees". Further he suggests that the red sheep are mentioned three times in connection with the absent Cunegonde, that this association of sheep with Candide's "dream of amorous bliss . . . strengthens the possibility of a symbolic overtone".

All Professor Bottiglia and others say may be true enough; however the edge of Voltaire's big-sheep satire cuts another, more practical way. Each time we observe the sheep in Eldorado, they are at work pulling, being ridden, or carrying packs:

The roads were covered or rather ornamented with carriages of brilliant material and shape, carrying men and women . . . rapidly drawn along by large red sheep . . . [gros moutons rouges: "fat red sheep" is a better reading here]

After this long conversation the good old man ordered a carriage to be harnessed with six sheep . . . to take them to court . . . the six sheep galloped off and in less than four hours they [Candide and Cacambo] reached the King's palace. . . .

There were two large red sheep [grande moutons rouges] saddled and bridled for them to ride on when they had passed the mountains, twenty sumpter sheep laden with provisions, thirty carrying presents . . . fifty laden with gold, precious stones and diamonds.<sup>3</sup>

The size, strength, and speed of the sheep are greatly exaggerated, as is everything in the Utopian Eldorado; but the very fact that El-

doradans have succeeded in training the proverbially dumbest of animals to do anything at all reasonable accentuates the accomplishments of a people undevoted to outer-world values.

Using a simile of sheep the 18th-century German satirist Georg Lichtenberg neatly sums up the impossibility of changing a seemingly unalterable nature:

There is something in the character of every man which cannot be altered: It is the skeleton of his character. Trying to change it is like trying to train sheep to pull a cart.<sup>4</sup>

To find sheep that might learn to lead dependably, rather than simply follow or chaotically and helplessly go their own silly way, pleasantly boggles normal expectation. However, for a people capable of building the royal palace from an unknown material superior to Westphalian gold and gems and who can construct on short notice a machine to hoist their visitors over mountains, it might be easy to train an animal whose inability to learn and general frivolousness is legendary in the real world.

No doubt as Bottiglia says, Voltaire was striving for "picturesque realism" in his description of Eldorado. And although he might be almost literally describing the brownish-red llama, the camellike beast of burden of the Andes, when he speaks of the sheep, he does not call it "llama", or "huanacu" or vicuña or any make-believe name he might have; only "mouton".<sup>5</sup> Surely in describing the excellent abilities of even the lowly Eldoradan sheep, Voltaire helps establish the superiority of his Utopian creation over the trivial but common

assumptions of our irrational "outside" world.

Ed Kelly

University of Rochester  
Rochester, New York

Pennington cites a Paris, 1851 edition of Marchetti, *Recueil d'Observations Rares de Médecine et de Chirurgie*. — Chaloner Gordon, St Louis, Mo.

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1. Voltaire's *Candide: Analysis of a Classic*, Vol. VII of *Studies on Voltaire and the Eighteenth Century*, ed. Theodore Besterman (Les Délices, Geneva: Institut et Musée Voltaire, 1959), Ch. V, pp. 123-125. Bottiglia quotes William R. Price, *The Symbolism of Voltaire's Novels with Special Reference to Zadig* (N.Y., 1911), pp. 209, 211.
  2. Bottiglia cites Andre Morize, *Candide ou l'Optisme* (Paris, 1913), who quotes Garcilasco de la Vega, *Histoire des Yncas, Rois du Pérou, etc.*, trans. Jean Beaudoin (Amsterdam, 1737), p. 111.
  3. *Candide or Optimism*, ed. Norman L. Torrey (N.Y., 1946), pp. 53, 58-60.
  4. *Aphorismen*, ed. A. Leitzmann. 5 vols. (Berlin, 1902-08) III, 201.
  5. *The Lexicon de la Lengua del Peru* (1560) cites llama along with paco, guanuco, vicuna, and oveja (sheep).
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## QUERIES

*Marchetti's case of the pig's tail* —

"No chapter on Foreign Bodies would be complete without an allusion to de Marchetti's case of the pig's tail. The ingenious means used for its removal excite our admiration, even after the lapse of nearly three centuries", thus said J. Rawson Pennington in *A Treatise on the Diseases and Injuries of the Rectum, Anus, and Pelvic Colon* (Phila.: Blakiston, 1923; p. 216, incl. port. of Pietro de Marchetti, 1589-1673). May I have the original citation in Marchetti's writings and a brief description of the case?

*Medical Americana* — With the support of Mr Robert B. Austin, I am preparing a supplement to his *Early American Medical Imprints, 1663-1820* (Washington: National Library of Medicine, 1961), which will list imprints that were unknown to him when his bibliography went to press, or the existence of which he was unable to verify. I should be grateful to any of your readers who could send me details, including the location of at least one copy, of any medical work in its wider sense (as defined in Mr Austin's "Introduction") published in the present United States before 1821 and not included in his list. I should also be glad to learn of any entries in the earlier list in need of correction. — John B. Blake, Ph.D., Chief, History of Medicine Division, National Library of Medicine, Bethesda, Maryland 20014

*"Curtain lecture"* — Early use of the term, its origin, and meaning. — David Turnbull, Boston, Mass.

*"Sore as a pup"* — This comparison has been long known to me in oral use, but I have only now seen it in print. Rex Stout uses it in a tale in J. F. McComas, *Crimes and Misfortunes*, N.Y. [1970], p. 405: "Why don't he throw in and draw five new cards? He's sore as a pup". The meaning of the comparison is obvious enough, but is a pup particularly conspicuous for bad temper? I should be glad for more examples in print and for comment. — Archer Taylor, Berkeley, Calif.

## REPLIES

"*Golfer's prayer*" (VIII: 54) — It is easy to present the accurate origin of this curio-shoppe petition: it derives from the "Fisherman's prayer" ("Lord, grant that I may sometime catch a fish so large, that even I, in telling of it afterward, will never have to lie"). The real problem is where the "Fisherman's prayer" came from. — *Robert F. Fleissner, Wilberforce, Ohio*

*Poe on furniture* (VIII: 88) — In Bryllion Fagin's *The Histrionic Mr Poe* (Baltimore, 1949) there is some information on Poe's decorative taste. Furniture arranged in curved or straight lines was unpleasant to Poe's perception. Minimum of furniture is preferred rather than too much furniture. Essential ingredients are carpets, rugs, certain colors and patterns. "In his essay he [Poe] was intent on attacking the bad taste of the American *parvenu* with whom costly clutter and flashiness passed for aristocratic elegance; in his stories his aim is to provide appropriate settings for Gothic characters and plots". Fagin goes on to say that Poe was influenced in his taste for furniture by the furniture acquisitions of John Allan, a Richmond merchant, who adopted Edgar. One of Poe's biographers, James H. Whitty, believes that John Allan's furnishings "might be found the germ for some tastes displayed in after years, — his minute descriptions of draperies and of furniture". — *Jerome Drost, SUNY at Buffalo, N.Y.*

*To "suck the hind teat"* (VIII:136) — This phrase developed from

observation of suckling pigs. Sows have twelve, fourteen, or (rarely) sixteen teats, and those at the back produce less milk and generally are first to cease lactation, so the young forced to feed there are usually runts. The phrase has been in oral circulation for at least fifty years. Because it was long considered vulgar, printed examples are rare: Walter Van Tilburg Clark, *The Ox-Bow Incident* (1940; p. 244): "Well", he said, 'if you like to suck the hind tit . . .'; John Nance Garner, quoted in *Time* (8 Nov. 1963, p. 47): "I don't want these kids around here to suck on a hind tit when it comes to getting a good education". — *Mac E. Barrick, Shippensburg (Pa.) State College*

*Largest non-polar glacier* (IX:7) — My great-aunt, Fanny Bullock Workman, describes "The Conquest of the Great Rose, or Siachen", in her book *Two Summers in the Ice-Wilds of Eastern Karakoram* (N.Y., n.d. [1917?]), the story of an expedition she and her husband undertook in 1911. She so designates the Siachen glacier. I do not have the volume at hand and cannot answer the other questions but perhaps another reader will confirm and amplify, or come up with another answer. I'd like to know too. — *R. J. Bullock-Telman, Mexico City, D.F.*

AN&Q always welcomes Notes of literary, historical, bibliographical, folk, natural history, or antiquarian interest.

## EDITORS' NOTES & READING

The second edition of John Chadwick, *The Decipherment of Linear B* (Cambridge: At the University Press, 1970; 164pp.; \$1.65), pulls together the latest studies on Mycenaean Greek. Plainly stated, and with the support of a decade and a half of scholarship, Chadwick's work remains the point of departure for the study of the primitive Greek language and for Mycenaean studies in general.

When AN&Q falls behind its publishing schedule we take heart from such stories as that in the *New York Times* of 21 June: "Scholars Now Work on 'H' in Welsh Dictionary After 50 Years", a task that the editors hope to bring to completion in another 15 years. "Richard Thomas, the editor, who is 61 years old, has been involved with it for more than 30 years". Headquarters are at the National Library of Wales in Aberystwyth.

Next to the item noted above, the NYT cites a new historical dictionary of the Italian language being prepared by the Accademia della Crusca, which is expected to be completed in 30 or 40 volumes by the year 2021.

A famous Tasmanian librarian and professor, Edmund Morris Miller (1881-1964), is honored and memorialized in *E.M.M.: A Handlist of [his] Published Works and Manuscripts*, compiled by Linda Rodda (Hobart: Morris Miller Library, University of Tasmania,

1970; port., 27pp. Price?). Librarian T. D. Sprod and Emeritus Professor L. A. Triebel provide a Preface and a Tribute honoring this famous humanist, scholar, and librarian.

We would be more than remiss in this column not to call attention to resources for the study of European culture in the great American research libraries. The *Harvard Library Bulletin*, stateliest of all library house organs, often records major work of this sort in the magnificent collections in Cambridge. The July 1970 issue (vol. XVIII, no. 3) has articles on "The French Text of Eleven Letters from Heine to His Wife (1844)", by Stuart Atkins and "The Hours of Isabella di Chiaromonte", by Brucia Witt-hoft.

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

A welcome new volume in "Rowohlts Monographien" is no. 166, Angelica Krogmann, *Simone Weil* (Reinbek bei Hamburg; Rowohlt Taschenbuch Verlag, 1970; 187pp.; DM3.80), a documentary biography of one of the most productive thinkers of our time. Her reconciliation of concepts of social justice with mysticism and inner religious experiences is an original and important contribution to phi-

losophical literature. A contribution to "Rowohlts Deutsche Enzyklopädie" is no. 338, Ralf-Bodo Schmidt, *Unternehmensinvestitionen: Strukturen — Entscheidungen — Kalküle* (1970; 152pp.; DM2.80), written with the assistance of Jürgen Berthel.

The second edition of W. H. G. Armytage, *Four Hundred Years of English Education* (Cambridge: At the University Press, 1970; 353pp.; \$3.45), ought to be the textbook for the first (and perhaps only) required course for a teaching certificate. From Roger Ascham's *The Schoolmaster* (1570) through the latest developments in Britain in the late 1960s we have a conspectus here of what has been, at least up to our time, the world's most effective educational system and, the one from which most of our traditions are derived.

*Arion 3; Almanach international de poésie* (Budapest: Corvina, 1970; 199pp.) is a review of the status of poetry in our time, with special emphasis on the Hungarian. In addition to the Magyar texts, there are translations into all major European languages. The book is illustrated by leading Hungarian artists.

A much-needed work is P. V. Glob, *The Bog People* (Ithaca: Cornell University Press, 1969), translated by Rupert Bruce-Mitford. It deals with the some 700 Iron-Age bodies found in bogs all over northwestern Europe over the last two centuries, but more particularly with those of Denmark. Other evidences for the culture of these earliest

known Germanic peoples are examined carefully by Mr Glob. There are seventy-nine photographs and one map.

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## BOOK REVIEW

MORSE, Peter. *John Sloan's Prints; a Catalogue Raisonné of the Etchings, Lithographs, and Posters*. With a Foreword by Jacob Kainen. Illus. 406pp. New Haven: Yale University Press, 1969. \$50, regular edition.

Art movements nearly always get started as a revolt of artists against something already thoroughly established. In 1908 a group of eight American artists organized themselves under the name "The Eight" for an exhibition at the Macbeth Gallery in New York. They were in revolt against the domination of American art at the time by the standards of the National Academy, though their own styles of painting and their subject matter ranged from the romantic impressionism of one member, Arthur Davies, to the tough-minded realism that was more typical of the group and especially found in the work of John Sloan and George Luks.

The choice of subjects by the realists among The Eight was often less than genteel, but filled with the life of New York streets. Unsympathetic critics, accustomed to the standards of the Academy, declared The Eight, and their followers, to be an Ashcan School. The naming of art movements is at best a matter of chance, and more than one name applied in derision has caught on and stuck. So it was here, and the colorful sobriquet for The Eight and their friends remains as the catchword by which this group of avant garde artists of the time is known. Avant garde? From this distance in time it is difficult to apply the word, but they must be considered so. The revolution generated by the Ashcan School against the academic approaches to art which were then in vogue inaugurated an artistic exploration

of the everyday aspects of American life, urban and rural, which flourished until the end of the 1930s.

John Sloan is one of the best known members of the Ashcan School. His subjects were, typically, street scenes, back yards and alleyways of the city, and people — always people. Well known today as a painter, he worked extensively in the graphic media as well. In addition to poster designs, illustrations for newspapers, magazines, and limited edition books, he published editions of 155 separate prints, chiefly etchings. Through his early experience as a newspaper illustrator he had acquired a facility in capturing the essentials of a scene or incident, and the narrative element was pronounced in his work.

His approach to his subjects was humane: the pompous he usually deflated, but the humble were always sympathetically treated. Despite his affinity for depicting the life around him (not an affluent life, usually) Sloan denied any interest in loading his subjects with "social consciousness", but found an outlet for his socialist sympathies in the numerous illustrations he did for such periodicals as *The Masses*. Of one etching, "The Women's Page" (Cat. no. 132), which shows a working class woman *en deshabile* reading a fashion page in her cluttered bedroom, Sloan says that it is "done with sympathy, but no 'social consciousness'" (p.141). In spite of the disclaimer, we see again and again in his scenes of city life a concern with human situations that makes his prints strong social documents.

About a 1920 etching, "Boys Sledding" (Cat. no. 197) Sloan said, "In going back over my etchings . . . it seems notable that I have been more interested in life than in 'art'" (p.223). Nevertheless Sloan became an accomplished artist, and mastered the art of the intaglio medium as well as painting. His earliest published prints, while bland and relatively unsophisticated, marked his training period in the etching medium. A comparison of Sloan's early and late graphic work is intriguing for its revelation of the growth of his technique and the broadening of his outlook. Most of the earliest published work, before he found his own idiom, was commissioned by A. E. Newton, of Philadelphia, and is reminiscent of the late 19th-century

material that had given etching a bad name. Such series as "Homes of the Poets", "Westminster Abbey", and "The Poet's Portfolio", done in modest formats, evidently sold well in the 1890s. They are interesting as documents of the taste of the period, and because they represent Sloan's beginning efforts in the medium.

It is with some relief, however, that we see what the journeyman etcher could do with a commission in 1902, to illustrate a series of de luxe editions of the then fashionable French writer, Paul De Kock. Altogether Sloan produced 53 etchings as illustrations for 16 books by De Kock, and the prints show the emergence of the sure hand of the artist. By the time the De Kock series was completed (in fact, fizzled out, since editions de luxe did not sell so well as the publisher, Frederick Quinby, had expected), Sloan's characteristic style was established.

Sloan emerged, then, in his "New York City Life" series, a set of ten prints published 1905-06, with three titles added 1910-11. Aside from his book illustration commissions and occasional portraits, this reportage of daily life (genre scenes) was the chief preoccupation in Sloan's graphic work, and dominated it until the early 1930s, when a new motif emerged, a series of strong female nudes. The "New York City Life" series and many subsequent single prints on the same topic make up the heart of Sloan's *oeuvre*. Unfortunately, the directness of some of Sloan's urban subjects offended print connoisseurs more accustomed to refined subjects, and his prints never sold particularly well.

A valuable trait of Sloan's was his continuing concern with record keeping, so that his prints are usually documented extensively. Sloan retained proofs from many states of all his prints, and kept virtually all the plates on which his etchings were done. There was, of course, an economic factor here. Sloan usually specified an edition of 100 prints, plus 10 artist's proofs, for each plate that was ready for publication, but had the prints pulled by his printer only as there was the demand for them. Since they sold slowly, it was necessary to preserve the plates for future printing, to the limit of the edition. Sloan also kept diaries



from as early as 1906, and these provided further documentation of the work on his prints.

One man alone may do well at record keeping (though I suspect that many artists, even printmakers, would not do so well), but with the assistance of a wife like Helen Farr Sloan, who was also gifted with a sense of order, a virtually complete documentation becomes possible. Over a period of years in the late 1940s, Sloan and his wife reviewed his files, expanded old notes and added new ones, and generally filled in the history of Sloan's *oeuvre* and his relations with his colleagues.

Thus when a cataloger for Sloan's work — in this case his prints — came along, the material for a definitive work was available, and definitive is the word for the book in hand, *John Sloan's Prints*, by Peter Morse.

Mr Morse, who at the time he compiled the catalogue raisonné was Associate Curator of Graphic Arts at the Smithsonian Institution, was fortunate to have the generous assistance of Mrs Sloan, who since the artist's death in 1951 has continued to organize, refine, and perfect the record of her husband's life work. Among the effects of Sloan's estate were nearly all of his etching plates, proofs of print states, all the other contents of his studio including a variety of unused print papers, and his notes and diaries. A large collection of Sloan graphics and related material, including impressions from most of his etchings and many of his drawings on tissue (for transfer to the etching plates) was acquired from the widow by the Philadelphia Museum of Art in 1956. Most of what remains in Mrs Sloan's possession is now managed under the John Sloan Trust and is deposited by Mrs Sloan at the Delaware Art Center, in Wilmington. All of this material, plus the vast fund of information at Mrs Sloan's disposal, was made available to Mr Morse.

The result of this endeavor has been to produce a systematic, chronologically arranged list of all known prints — a total of 313 etchings, lithographs, and linoleum cuts, and 20 poster designs — which will serve as the guide to identifying any impression of any state of a Sloan print.

The heart of Morse's book is, of course, the catalogue raisonné, but he lays the groundwork for it thoroughly in the introductory section. For each element of the entries in the catalog that is to follow, Morse painstakingly defines terms and explains conventions of printmaking (such as what part of a print is used for taking measurements, or the determination of "left" and "right" in describing a print). He gives a detailed account of the printers of Sloan's plates and the bewildering variety of papers they used, and gives an explicit accounting of other technical matters to be considered in identifying a particular impression. The discussion of signatures on Sloan prints is interesting and valuable. Illustrated examples of his signature and other inscriptions are shown, along with a sample of the way that Helen Farr Sloan will sign any approved proof that is pulled henceforth from an incomplete edition. Other notable tidbits in the Introduction are Morse's list of prints in which Sloan has introduced a self-portrait, and the list of prints cataloged which the Sloans sent to friends as Christmas or New Year's greetings from 1909 to 1939.

The Catalog section of the book begins with a print done in 1888, a drypoint after Rembrandt which Sloan later described as "... overworked ... looked like it was done inadvertently by someone turning on their heel ..." (p.21).

Each catalog entry supplies a number, the title, date, medium, size, and all known information about the number of states (with brief notes of distinguishing characteristics of each), size of edition and whether completed, names of printers, existence and location of the printing plate and any tracings used, and Sloan's comments on the print, derived from his diaries, notes, and previously published remarks. In addition, symbols for over a dozen museums and collections indicate the locations of impressions from the various states of each print.

Each print is illustrated, actual size unless otherwise indicated, in at least one state (usually the published state), but several are reproduced in two states, and two of the plates are shown in four states of development: "Copyist at the Metropolitan Museum" and "Isadora Duncan". Typically, there may be from

two to eight states of proof in the development of a Sloan etching, but in the case of "Isadora Duncan" the artist produced 29 states before the plate was ready for publishing! (Morse has defined "state" as being "any impression of a print showing a deliberate change in a plate, distinguishing it from another impression of the same plate" [p.2].)

The etchings done as book illustrations after his early work for Newton fall into two groups: those for the De Kock books, 1902-05, and the illustrations done for Maugham's *Of Human Bondage* in 1937. In addition to the usual full catalog entries for each of these illustrations, Morse has added a history of the ill-fated De Kock project — "an edition de more than luxe", as Sloan expressed it in a letter to Robert Henri (p.64) — with a detailed account of the twelve different limited editions which Quinby published, and notes on some library locations of the various editions.

Of the 313 prints made by Sloan, most are etchings, as we have said. Drypoint, aquatint, mezzotint, or engraving are combined with etching in a few of these. Ten of the prints are lithographs, a medium to which Sloan did not take readily, partly because of difficulties he experienced in printing them. Three of the prints are original linoleum block posters.

The second part of the catalogue raisonné is devoted to twenty poster designs (mechanically produced) that Sloan did in the period from 1894 to 1921. It is believed that he designed more than 150 posters, but only these cataloged here are known. The catalog entries are similar to those in the print section of the book. Of particular interest are the designs done before 1900, in a style reminiscent of Art Nouveau and *The Yellow Book*.

The final section of the book is a documentary appendix containing three short writings by Sloan. The first is a foreword to a book about his etchings which was planned to be published in 1944, but never issued. "Autobiographical Notes on Etching" is an unpublished manuscript based on notes taken by Helen Farr Sloan during a conversation between Sloan and Carl Zigrosser in 1947. "The Process of Etching" is a

step-by-step technical article which was first published in 1920 in *The Touchstone*. The volume concludes with a bibliography, indexes to titles and subjects, and a concordance which relates Morse's catalog entry numbers to those of three previously published lists of Sloan prints.

A careful reading of the book is rewarding in several ways: it is a lively document of life in New York City over a period of three decades; it provides a very personal picture of one artist at work with images and words; and it is a rich source of information about technical matters of printmaking, especially etching.

*John Sloan's Prints* stands as a model of what the catalogue raisonné should be, and will be a foundation upon which any future study of the life and work of Sloan will stand. It is, indeed, "indispensable to art scholars, museums, libraries, and dealers", as the flap on the dust-wrapper says. It is too expensive for the general art book buff, and that is a pity. Despite the formidable scholarly apparatus and the great weight of the volume the book is delightful because of its appealing subject matter, and should be attractive to the sophisticated general reader as well as the specialist. — William B. Walker, Librarian, Library of the National Collection of Fine Arts and the National Portrait Gallery, Smithsonian Institution

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(Continued from p. 34)

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- Andrews, William. *Old-Time Punishments*. [Torture; mostly Britain]. (1890). Illus. 251pp. Detroit: Singing Tree Press, 1970. \$8.50
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(Continued on p. 63)

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# AN & Q

AMERICAN NOTES & QUERIES

EDITOR *Lee Ash*

ASSISTANT EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

*Lawrence S. Thompson*

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## NOTES

### ANTHONY TROLLOPE'S THEOLOGY

TROLLOPE PROTESTED HIS RELIGIOUS NEUTRALITY so much that critics have not looked closely at his treatment of the mid-Victorian doctrinal dilemma.<sup>1</sup> It is worth noting that the protest was a token one. Trollope did in fact have a point of view and a preference. He, like Tennyson, came to an inadequate if honest answer to the question of the "disappearance of God".

Trollope proclaimed his objectivity in the Barsetshire novels, in *An Autobiography*, and most firmly in a travel book, *South Africa*, where he states, "Into religious opinion I certainly shall not stray in these pages. In my days I have written something about clergymen but never a word about religion. No doubt shall be thrown by me either upon the miracles or upon Colenso".<sup>2</sup> However, his is only a politic neutrality, and his need of a positive religion often breaks through his desire not to offend any reader. One such outburst occurs in his novel about the Royalist revolt, *La Vendée*, where he exonerates Robespierre's atheism in a

rhetorical question: "Why, instead of the Messiah of Freedom which he believed himself to be, has his name become a byword, a reproach, and an enormity? Because he wanted faith: . . . He seems almost to have been sent into the world to prove the inefficacy of human reason to effect human happiness".<sup>3</sup>

The specific faith which Trollope adheres to is one within the bounds of the Anglican Church. His dislike of Dissenters, indeed of the Evangelical Movement both within and without the Church of England, is all too clear. Mr Slope and Mrs Proudie alone are enough to turn the reader against the Sabbatarian activities and excessive moral zeal of the Low Church. Mr Puddleham, the bad-tempered Nonconformist in *The Vicar of Bullhampton*, and that sadistic fanatic Mrs Bolton in *John Caldigate* render Methodism equally unpalatable to the reader. Clearly, as Trollope himself admits in *Barchester Towers*, he prefers the "bell, book, and candle"<sup>4</sup> of the High Church movement to the excesses of Slope. Francis Arabin, who is so "high" that he almost went over to Rome, and Josiah Crawley, another product of Lazarus College, Oxford, are sympathetic figures, and through them Trollope portrays both the strengths and the dangers of the Oxford Movement. Austere, neurotic, overly scrupulous, Crawley is not unlike the Tractarian Hurrell Froude. He is a good man, but a misguided one, and Trollope lets us see the perils into which his masochistic humility leads his family. Trollope's full approval is reserved for the third great division of Victoria's Church, the Broad Church.

Broad Church doctrine is scarcely dealt with in the Bassetshire novels, but in several other books Trollope indirectly but clearly expresses his own convictions. In *The Bertrams* he outlines young George Bertram's religious thinking, and in George's struggle to choose a profession, his mistakes, and the seriousness of his thinking, perhaps a reflection of the author himself. The Thirty-nine Articles come in for a good deal of abuse which is only half humorous. When George tells a clergyman friend that he intends to go into the Church, his words are greeted incredulously: "Take Orders! You! You can no more swallow the Thirty-nine Articles than I can eat Twisleton's dinner". Bertram's reply shows that he is altogether interested in works rather than faith, and is an ironic commentary upon the lukewarm beliefs of many of the clergy: "A man never knows what he can do till he tries. A great deal of good may be done by a clergyman if he be in earnest and not too wedded to the Church of England".<sup>5</sup> George is contemptuous of what he thinks of as the archaisms of Anglican theology, and he gibes at the conservative thinking of his friend. "Come, Arthur", he says, "be honest, if a man with thirty-nine articles round his neck can be honest" (p. 432).

It is probably fortunate that George did not go into the Church, for his advanced views would have insured him a stormy career. He goes so far as to write two books on religion, *The Romance of Scripture*, and *The Fallacies of Early History*. Trollope notes that "The early history of which he spoke

was altogether Bible history, and the fallacies to which he alluded were the plainest statements of the book of Genesis" (p. 215). George champions the "Higher Criticism", that symbolic interpretation of the Bible so popular in the circles of George Eliot and her freethinking friends, and he argues passionately against Arthur Wilkinson's literalism: "A book is given to us, not over-well translated from various languages, part of which is history hyperbolically told — for all Eastern language is hyperbolic; part of which is prophecy, the very meaning of which is lost to us by the loss of those things which are intended to be imaged out; and part of which is thanksgiving uttered in the language of men who knew nothing, and could understand nothing of those rules by which we are to be governed" (p. 305).

This novel was published before the famous *Essays and Reviews*, but George Eliot's translation of Strauss' *Leben Jesu* was thirteen years old. Trollope could well have read and approved Strauss' "Higher Criticism". I wonder also if Trollope's ideas were suggested by works of Richard Whately, a prominent if not sensational Broad Church leader. Whately's little tract *Christian Evidences* was widely known, and he became Archbishop of Dublin when Trollope was still in Ireland. It is easy to imagine Trollope reading and approving his statement that it was not essential to one's soul to believe that the world was created in six days,<sup>6</sup> and listening to an 1847 sermon in which he said, "The Scriptures are intrinsically infalli-



ble, but do not impart infallibility to the student of them. Even by the most learned they are in many parts imperfectly understood; by the 'unlearned and unstable' they are liable to be 'wrested to their own destruction!'"<sup>7</sup>

I believe that Whately's views are Trollope's, as well as Bertram's. Without writing polemics, the novelist manages to show the reader that George's views have much to offer. He avoids possible censure by using humor to soften his criticism of the Thirty-nine Articles, and by putting his "Higher Criticism" in the mouth of a young, and therefore in the eyes of the average reader a naïve character. But Trollope himself does not think that Bertram is naïve. He carefully sets up this opponent, Arthur, for George to debate with, and as carefully shows us how much sounder George's thinking is. Arthur is willing to take his faith on trust because he has an unspeculative mind. The mediocrity of his record at Oxford suggests the deficiencies of his intellect. Bertram, on the other hand, is a scholar of great ability, a serious and powerful thinker. The theological dice are loaded in his favor.

Trollope's interest in the Broad Church movement continued to the end of his life. The attractive hero of *Dr Wortle's School* is a sort of later-day Thomas Arnold, anticlerical, oriented toward ethics rather than piety, pugnacious in his latitudinarian views. But the Broad Church only fulfilled part of Trollope's spiritual needs. The little known late novel *Marion Fay* is particularly revealing of Trollope's spiritual leanings, and his dilemma.

The hero, Lord Hampstead, is another George Bertram, even "broader" in his convictions than George. Trollope describes him, with approval, as "a religious boy, but [one] determined not to believe in revealed mysteries".<sup>8</sup> Yet Hampstead, and Trollope, are not emotionally satisfied with rational Anglicanism, or so it would seem, for the author has his hero fall in love with a girl of a completely different spiritual persuasion, the mystical and unearthly Quakeress after whom the book is named. Surely Trollope intends to show through this love affair that, after all, man cannot live by the Broad Church alone.

Yet the dilemma is finally unresolved. Though Marion offers something which Hampstead yearns for, she and her father are portrayed as apart from the ordinary Victorian world of Hampstead, indeed, unable to live in it. Their clothes and manners are extraordinary, their ideals incomprehensible to most of Hampstead's peers. Marion's mysticism itself seems to be connected with the tragedy of her life. Her death from consumption seems symbolic, as if Trollope believed that true spirituality was doomed in a Victorian world. The description of the supernatural vision which Lord Hampstead has of his dead fiancée as he stands at her grave is unlike anything else in Trollope's works. The author drops his usual urbanity and irony, and writes in a tone very different from the gentle pathos with which he describes other deaths of sympathetic characters: "Marion", he said; 'Marion; oh Marion, will you hear me? Though

gone from me, art thou not mine?" He looked up into the night, and there, before his eyes, was her figure, beautiful as ever, with all her loveliness [sic] of half-developed form, with her soft hair upon her shoulders; and her eyes beamed on him, and a heavenly smile came across her face, and her lips moved as though she would encourage him. "My Marion; — my wife!"<sup>9</sup> Such is the effect of this vision on the young Lord that he gives up the ordinary pursuits of life, and goes alone on a pilgrimage to seek his own soul. His response as well as her death suggests that an unbridgeable gap lies between intense faith and the Victorian world.

In fact, if we allow, as I think we must, that a *little* bit of autobiography goes into all of Trollope's heroes, however different from each other and from Trollope they may seem, we see that Trollope's religious position was much like that of Tennyson and Matthew Arnold. Like Arnold, Trollope reasoned himself into a "sensible" latitudinarian position. Like Arnold, he found it emotionally inadequate. Perhaps the quest motif in *Marion Fay* owes something to Tennyson's "The Holy Grail", for Trollope was inclined to echo recent popular themes, and certainly it is easy to see Trollope, like Tennyson, as conscious of "two voices". One demands a public, modern, ethical view of life — the view of King Arthur, Dr Wortle, and George Bertram. The other seeks "visions of the night or of the day".<sup>10</sup> The wanderer follows a grail or a dream, and despairs of the conventional world. It is interesting to wonder if even that "real-

ist" Trollope may have been torn by the same kind of spiritual tension which afflicted so many great Victorians.

Mrs David J. Kenney

University of Maryland

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1. Even that fine critic A. O. J. Cockshut is most vague about Trollope's religion. See *Anthony Trollope, A Critical Study* (London, 1955), p. 22.
  2. *South Africa* (Leipzig, 1878), I, 234-235.
  3. *La Vendee* (London, 1880), pp. 268-269.
  4. *Barchester Towers* (London, 1957), p. 477.
  5. *The Bertrams* (N.Y., 1859), p. 26. All citations refer to this edition.
  6. Archbishop Richard Whately, *Introductory Lessons on Christian Evidences* (Boston, 1850), p. 103.
  7. Richard Whately, *The Search After Infallibility* (Dublin, 1848), pp. 37-38.
  8. *Marion Fay* (London, 1883), p. 1.
  9. *Ibid.*, p. 384.
  10. Alfred Lord Tennyson, *Idylls of the King* (N.Y., 1965), p. 205.
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#### "OK": ROBERT A. CLARKE

GROCE AND WALLACE'S *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, pp. 129-30, identifies Robert A. Clarke only as a "painter of animals", born in Ireland about 1817, active in New York City, 1843-49, and in Philadelphia, 1850-54. They cite several books in which Clarke's works — especially his studies of race-horses — are mentioned or reproduced. Clarke was indeed best known for his horse paintings; in fact, his friend, the sporting writer

Henry William Herbert ("Frank Forester"), believed that Clarke's "power of catching and committing to paper the peculiar action, style of going and salient characteristics of any horse, while in motion, on the trot especially, has scarcely been equalled".<sup>1</sup>

But Clarke was not solely an animal painter; he was a caricaturist and panoramist as well. George G. Foster included in his *New York by Gaslight* (1850) a chatty discussion of bowling alleys and their devotees, mentioning a bowling party made up of Frank Forester, William T. Porter (editor of *The Spirit of the Times*), and Foster himself:

It is ten to one that [Porter] has a book of rich and rare MS. caricatures in his hat, just sent on from Bob Clarke. . . . If Clarke himself (the "O.K." whose inimitable sketches of the b'hoys of New York, have preserved to posterity a character whose parallel the world has never yet seen, and who, but for Clarke's graphic pencil, would have passed away unchronicled), were not in Philadelphia fiddling away at a "blasted" panorama, "or some such wagon", he would be sure to make up a quartette in this agreeable little party.<sup>2</sup>

Although Foster seems to imply that Clarke's sketches appeared in *The Spirit of the Times*, a search of that journal from 1847-50 produced nothing answering Foster's description. However, another of Foster's books, *New York in Slices*, includes two sketches signed "OK" — a posturing Broadway sharper and a b'boy lustily driving a one-horse carriage — as well as a number of portraits and vignettes signed with a "C", on the lower curve of which a tiny bird is perched.<sup>3</sup> Even without the evidence of this monogram, which

seems to be a play on Clarke's name (C + lark), the striking similarity of style in both the "C" and the "OK" drawings would suggest that Clarke produced them all.

Richard Stoddard

Yale University

1. *Frank Forester's Horse and Horsemanship of the United States*, 2 vols. (New York: Stringer and Townsend, 1857), II, 208-9. Herbert refers to "the late lamented Clarke", fixing the artist's death between 1854 and 1857.
2. *New York by Gaslight* (New York: Dewitt & Davenport, 1850), p. 22.
3. *New York in Slices, by an Experienced Carver* (New York: W. H. Graham, 1849), pp. 34, 46, and passim. I am grateful to Miss Suzan Bruner of the School of Art at Yale University for her assistance in analyzing these sketches.

### "A POPE ANECDOTE"

IN NUMBER 50 of the 18th-century periodical, *The World* (1753-56), the writer of that essay, attributed to Richard Owen Cambridge, relates an amusing anecdote concerning Pope and a hackney coachman:

"It is remarkable that the expletive Mr Pope generally used by way of oath, was, 'God mend me!' One day, in a dispute with a hackney coachman, he used this expression: — 'Mend you!' says the coachman: 'it would not be half the trouble to make a new one'".<sup>1</sup>

Although it would probably be impossible to verify this story, Cambridge had been, as Austin Dobson remarks, "in indirect communication with Twickenham's

greatest resident, since, through Thomas Edwards, he had supplied for Pope's grotto some of that sparkling mundic or iron pyrites from Severn side".<sup>2</sup>

James A. Means

University of Virginia

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1. Chalmers, *The British Essayists* (1808), XXVI, 272.
  2. *Eighteenth-Century Vignettes*. (3 ser., World's Classics edn.), 191.
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## QUERIES

*Three Steinbeck items* — 1) The following poem is credited to John Steinbeck: "A Book Is Somehow Sacred./ A Dictator Can Kill And Maim People,/ Can Sink To Any Kind Of Tyranny/ And Only Be Hated,/ But When Books Are Burned/ The Ultimate In Tyranny Has Happened./ This We Cannot Forgive . . .". Interested in finding out when and where did this poem originally appear?;

2) Some time ago, back many years, a Tom Collins was to have published a book, *They Die To Live*, with a preface by John Steinbeck. Was the book published?;

3) I am desirous of finding out if and when a short essay by John Steinbeck, *In Awe Of Words*, was ever published. If it was published, where and when, please? — *Pres-ton Beyer, Columbus, Ohio*

*Gun salutes* — When did the custom originate? Who made the rules for the number of rounds to be fired? Is there an international code that is published? Where will lists

be found showing the different ranks who would be saluted, country by country? — *Michael O'Reilly, Dublin, Eire*

*Fevers attributed to eating fruit* — When and where was the idea current? Is it still believed by physicians anywhere? By any common folk? What fruits? — *Thomas Brechman, San Antonio, Texas*

*Peary-Cook controversy* — What is the most modern opinion based on research in the matter? Did Peary reach the North Pole? Did Cook? — *Alexander McDougall, Toronto, Canada*

*Quarantine flags* — What were they? When were they used? Are they still used anywhere, and under what authority are they raised? — *Deborah Quint, Sioux City, Iowa*

*Goffering* — Where can I find a description of the technique, the tools used, and the materials to which the art is applied on the edges of book leaves or elsewhere? — *James D. Richmond, Nashville, Tenn.*

*White as mourning dress* — What was the origin of this (European?) custom? When and where was it practiced? Did all classes of society follow it? I had always thought that black was the universal habit. — *Mary A. Manley, Omaha, Nebr.*

SEASON'S

GREETINGS!

## REPLIES

*Bible Belt* (I:103) — *Bible Belt* was a term which H. L. Mencken coined in 1924, basing it on such phrases as Cotton Belt and Corn Belt. He intended it to refer to the rural areas of the South and Midwest where a fundamentalist belief in the historical accuracy of the Bible held sway. Mencken first used the phrase as part of a heading in the "Americana" section of the *American Mercury* (III:10, October 1924, p. 171): "Progress of the New Jurisprudence in the Bible Belt, as described in a Centerville dispatch to the Ottumwa [Iowa] *Courier*". The phrase appears frequently in later issues (November 1924, p. 290; February 1925, p. 154; etc.) and in the fourth edition of Mencken's *The American Language* (New York, 1936, pp. 230, 239, 309, 522), though there is no mention of it in the editions of 1919, 1921, and 1923. Mathews' *Dictionary of Americanisms* provides two examples dated February 1926 and June 1948. Mencken subsequently coined similar phrases — Epworth League Belt (*American Mercury*, January 1925) and Bryan Belt (*ibid.*, November 1925), but these did not "catch on". — Mac E. Barrick, *Shippensburg State College, Shippensburg, Pa.*

*Apocatastasis of "Hamlet's" Ghost* (VIII:55, 56; r 121) — The question as to whether the Ghost in *Hamlet* may be a damned soul undergoing a purging preparatory to an eventual salvation at the end of time (the doctrine of apocatastasis), has been carefully considered in my article on "The

Ghost in *Hamlet*," *Studies in Philology*, XLVIII (1951), esp. pp. 185-90. I there argue that although the Ghost himself may view his sufferings as purgatorial and ultimately salvific, all the facts of his behavior indicate otherwise. The Ghost's outlook is that of a Christian soul recrudescently pagan, a soul spiritually "lost" in a self-deceiving illusion (such as various platonists and even the Christian Origen of Alexandria held), that *all* suffering is purgative. St Augustine, however, although reared a Platonist, had authoritatively rejected Origen's doctrine of *apocatastasis* and indeed all variations of it (see *City of God* XXI. 17-26), as had likewise Aquinas (S.T., Supp., Q94, Art. 2-4), and also the Anglican Thirty-Nine Articles (Art. 42). The Ghost's view, therefore, manifests an heretical lapsing into an error which Christian orthodoxy condemned — and which Shakespeare's play too shows to be tragic and blind. To reach this conclusion we need only scrutinize carefully the implications of the play's many details regarding the Ghost. Any reader who doubts this should read, besides my article cited above, my more recent *Shakespearean Tragedy: Its Art and Its Christian Premises* (1969), pp. 237-44. I disagree with Miss Prosser's view that the Ghost is a devil in disguise. He is indeed, as Hamlet takes him to be, the Spirit of the elder Hamlet. But that Spirit, by its dedication to revenge, is actually damned and in hell — particularly so because he confusedly supposes, as many a Renaissance platonist did, that hell's torments are only for a term.

Shakespeare as artist is exhibiting the elder Hamlet's mistaken judgment and its misleading of Prince Hamlet. — Roy W. Battenhouse, *Indiana University*

*To "suck the hind teat"* (VIII:136) — As with many Southern regionalisms, this phrase seems to have come into general usage since about World War II, when so many left the South for war work, service in the armed forces, etc., although it was already known in the hog and hominy belt, and perhaps wherever pigs were farrowed. In *American Speech*, XVI, 1 (1941), p. 24 it is given in Indiana: "Suck the hind tit. To have fewer advantages than others"; XVIII, 1 (1943), p. 67, R. I. McDavid, jr, reports, "... (usually the left hind tit)" employed in S. C., N. C., La. and Texas.

The phrase has analogous forbears, and seems to be a welcome variant in the vocabulary of the gland and sex-oriented: E. C. Brewer, *Phrase and Fable* (1905) comments on "Wrong end of the stick", this phrase being included in Farmer and Henley's *Slang and Its Analogues* (1904), vol. 7, sv. *wrong*, without dated example of usage. Traditional usage is indicated in *Oxford English Dictionary*: sv. *end*, sb. 24, and *wrong*, a. and adv. 7c. T. L. K. Oliphant, *The New English* (1886), i, p. 491, suggests "wrong end" is a recent voicing of the 15th century "worse end of a staff in a quarrel", i.e., having the weaker stick when singlestick or cudgelling was in flower, prior to the time the common man was allowed to carry steel, such arms being limited to the nobility and

gentry. Colloquially, U. S. A., "short end" and "dirty end" have been employed, becoming "shitty end of the stick" (Mailer, *The Naked and The Dead* [1948], pp. 202, 361) as the scatological breakthrough began to be made in print.

Visually, the subject phrase has been pictured for several decades in cartoon and photograph of litters of eight or ten piglets nipping a sow, the smallest being at the left hind. Generally, its plight is comment in the title. No doubt such examples of graphic art may still be found in the practical joke-novelty shops that infest most big cities. — Peter Tamony, *San Francisco*

## EDITORS'

## NOTES & READING

In spite of the poor quality of his scholarship, Washington Irving's *Mahomet and His Successors* remains a delightfully romantic historical biography of the Islamic world. It has — forever it seems — been the most popular interpretation for the common reader, and now that it is in a scholarly format, it is still readable and even attractive. This interesting contribution to *The Complete Works of Washington Irving*, under the general editorship of Henry A. Pochmann (Professor of English, University of Wisconsin), has a fascinating Editorial Appendix containing an "Historical Note" by Professor E. N. Feltskog, which explains the idio-

syncratic development of the book. There is also extensive "Textual Commentary" by Professor Pochmann himself including descriptions of the manuscripts, textual variations, editorial problems, etc. This "Approved Text", 651pp., sponsored by the Center for Editions of American Authors of the MLA, is published by the University of Wisconsin Press, 1970, \$20.

*Literary Sketches*, a magazine of interviews, reviews, and memorabilia, is a one-woman publication carried on by Mary Lewis Chapman in Williamsburg, Va. It is certainly one of the few we look forward to reading every month, and we can honestly say to our readers that if you enjoy AN&Q you'll find something for your delectation in every issue of *Literary Sketches*. Mrs Chapman has greater courage than we — she is trying illustrated articles now! A recent issue is devoted to locating Edith Wharton's home, visits to the lairs of Melville and Bryant, and other literary landmarks. *LS* is issued monthly, \$1 a year, from P.O. Box 711, Williamsburg, Va. 23185. Don't miss it. Libraries will want available back issues for students' use.

*Freelancer's Newsletter* will appeal to many academics who have time on their hands and need money to support families, friends, and research or other habits. It is meant "to bridge the gap between publishers who are constantly searching for freelancers to copy edit, proof read, index or do graphic work, and the many freelancers who spend much valuable time attempting to locate current assign-

ments". Subscription is \$12 a year; published semimonthly by Jarro Press, Inc., 1556 Third Ave., New York, N.Y. 10022. Freelancers may list their availability for only \$2 per issue.

Buried treasure in Bristol, Vermont! Read about it — real American folklore — in the first book appearance of Franklin S. Harvey's articles from the *Bristol Herald*, 1888-89. And after reading, go out to find it — it's not been found yet, but you can be almost sure it's there. The whole story's in *The Money Diggers* (Brattleboro, Vt.: The Stephen Greene Press, 1970. 54pp. \$2.50, paper).

Anyone who really wants to celebrate Beethoven — his birthday or his memory — will be intrigued and then captivated by *Ludwig van Beethoven [an] Autograph Miscellany, circa 1786 to 1799*. This is the famous BM Add. Ms 29801, ff. 39-162 (The "Kafka Sketchbook"), as edited by Joseph Kerman, Professor of Music at the University of California, Berkeley. The set, published by the Trustees of the British Museum, with the cooperation of the Royal Musical Association, consists of a volume of facsimiles and a volume of transcription. It is available from Columbia University Press, New York, N.Y., at a pre-publication price of \$75 until 15 March 1971, after that date, \$87.50. These early manuscript versions are of the greatest importance in establishing the Beethoven canon, "an importance that is underlined by the rarity of preserved Beethoven autographs from the period prior to 1800".

## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky. It will be resumed in subsequent issues.*

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## BOOK REVIEWS

*Bedford Historical Records*, vols. 1-3. Facsim.; Maps. Bedford Hills, N.Y.: Published by the Town of Bedford, 1966-69. Each volume \$3.50.

The publication of primary sources of historical importance is an occasion for rejoicing among historians, especially when the manuscripts have been carefully transcribed and edited and further enhanced by an informative introduction, illustrated with splendid maps, and concluded by a sensible index. The first three volumes of *Bedford Historical Records* possess all of these features to an extraordinary degree. The books are also unusual in another respect: the names of those who have performed so well their editorial duties do not appear on the title pages. Compared with the vanities nourished by so many local history publications this relative anonymity makes these volumes something of a rarity. By pursuing the front matter of Volume I, written by Donald W. Marshall as the Town Historian, we learn that the transcripts are almost entirely the work of Janet Doe . . . assisted by Julia A. Meade and others. The maps were prepared by Arthur I. Bernhard. The inside front covers of Volumes II and III list the names of Bedford's officials followed by the names of the members of the Publication Committee of which Mr Marshall is chairman, Miss Doe, editor. Without reservation Miss Doe and her assistants deserve the highest praise. Not only will persons interested in the history and genealogy of Bedford be forever in their

debt but local historians everywhere can turn to their work as an example of excellence in the publication of local records.

Editorial preparation of the *Bedford Historical Records* evidently began several years prior to 1966 when the first volume was published. It begins with a photograph and transcription of the deed of 1680 by which the Indian chief Katonah sold 7,673 acres to 22 men of Stanford, Conn. The original deed is now on permanent exhibition in the Bedford Town House. The local archives also include the complete minutes of the town meetings from 1680 to 1720, and somewhat incomplete records to 1737. These remarkable documents constitute the major part of Volume I (similar extant records through 1899 are to be published as Volumes V and VI of the series). Additional documents in Volume I include transcripts of the Connecticut patent of 1697 from the official copy at Hartford, and the New York patent of 1704 preserved in the State Library in Albany which also owns the original 1710 list of the inhabitants of Bedford. Volume I ends with a list of 1714 quitrent assessments prepared from a document owned by the Bedford Historical Society.

Volumes II and III are devoted mostly to land records from 1680 to 1741 with a few closely related documents such as various Indian deeds by which the acquisition of the six-mile square of the Town of Bedford was completed in 1723. Volume IV will continue the records of land transactions to 1828. The records are, of course, essential to the early history of the town as a whole and to the families who lived there. The larger historical significance, however, of Bedford's land records is found in the contrast between the customs and laws of Connecticut, which were of New England origin, and those of New York which prevailed after 1700 when the settlement of the boundary dispute placed Bedford within the Empire state. The records of land distribution in Bedford clearly and conveniently demonstrate one of the basic differences between Yankees and Yorkers, a difference vital to the development of both peoples and a basic source of the fundamental disagreement between them. Although these records are confined to



the Town of Bedford, they illuminate the whole subject of land ownership in colonial New England and New York and therefore are significant to historians who have no particular interest in Bedford alone.

The text is lithoprinted from type-written copy. Each volume is issued with a printed title page and printed cover. Adequate margins permit easy binding in hard covers. — James Gregory, *New-York Historical Society Library*

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CROZIER, Alice. *The Novels of Harriet Beecher Stowe*. 217pp. N.Y.: Oxford University Press, 1969. \$6.50.

Miss Crozier ends her fourth chapter, that on Mrs Stowe's magazine writing and social novels *Pink and White Tyranny*, *My Wife and I*, and *We and Our Neighbors*, with this admission: "post-war American society held for Mrs Stowe no very great significance, and her writings about it, both the essays and the novels, hold for the reader of her work today no great fascination". Miss Crozier maintains, however, that these works are interesting in their use of the observer-narrator, a device later developed fully by Howells and James. This chapter of Miss Crozier's work shows the difficulties confronting the literary critic in discussing uninspired work without succumbing to the temptations of mockery or indulging in baseless praise, and it is understandably the weakest chapter in Miss Crozier's work.

Chapter Three deals with Mrs Stowe's novels of New England before the Revolution. These, *The Minister's Wooing*, *Agnes of Sorrento*, *Pearl of Orr's Island*, *Oldtown Folks*, and *Poganuc People* all share in the use of "local color" techniques and in the theme of theological debate. Mrs Stowe laments the passing of the old "coherence of the Puritan community". She laments the present disorder and fragmentation of society and sees the problem as caused by the movement away from the old Calvinist churches and towards anarchy and unitarianism. There is some contradiction in this, as Miss Crozier points out, for "the doctrines of Calvinism were re-

garded by Mrs. Stowe as repugnant, glacial". She did not accept Calvin's evaluation of the human spirit as cursed with original sin and innately depraved, nor did she accept Calvin's doctrine of predestination, but Calvinism in New England had been a source of energy, purpose and piety and Mrs Stowe felt that one could and should remain within the Calvinist churches while not necessarily accepting all the doctrines. Harriet's father and brother, ministers both, did just this.

The "villain" in these New England novels is either Jonathan Edwards or his descendants or his influence. Here, too, a paradox is at work, for Mrs Stowe admired Edwards' evangelistic passion while abhorring his insistence on a return to strict and exclusive Calvinist theory. His rationalization of these doctrines makes them vulnerable to rational attack and his inflexibility on doctrinal matters drove doubters to the Unitarian heresy. Mrs Stowe desired to keep the best of two worlds and ignore the inconsistencies.

Perhaps because the novels of Mrs Stowe of most interest to present day readers are those dealing with slavery and race relations, Miss Crozier's commentaries on *Uncle Tom's Cabin* and *Dred* seem the strongest part of her work. *Uncle Tom's Cabin* was, according to Miss Crozier, meant to be an accurate documentary of life in the slaveholding states. The work was not written primarily as a novel, but as a "work of salvation", a "providential history" in the same way as is Bradford's *Of Plymouth Plantation*. It is not, however, meant as an anti-Southern tract, a point that is still misunderstood, for it was the entire "system" which was to blame — the Northerner like Daniel Webster, who pled the cause of "Union" as an excuse for reconciliation with the slave holders, as well as the slave holders themselves.

The "problem" then is at least partly political; the solution is not. The solution must be a religious one. It is essential to understand this in order to grasp accurately the character of Little Eva and, more importantly, of Tom. The key is Christian love. Eva, a Christ figure, dies preaching Christian brotherly love, and it is Christian love that

is the motivation for Tom's actions, not cowardice or a naturally subservient nature, as the present connotation of this term seems to imply.

Miss Crozier also makes some provoking remarks concerning Legree's mother, his motivation and the cause of his cruelty and his self-destructive guilt. Motherhood is a powerful force in this novel, as in many of Mrs Stowe's works. (It is the separating of mothers and children which is, according to Mrs Stowe, the worst sin of slavery). Legree's mother stood for good and for conscience but he rejects her and God and his guilt grows. Killing Tom is, then, an attempt to still his own conscience, for Tom becomes identified in Legree's mind with his own mother. It is, of course, an unsuccessful attempt, and Legree is driven by greater guilt to greater enormities, drink, madness, and death.

*Dred*, a novel less read today than *Uncle Tom's Cabin*, is amazingly relevant, if poorly executed. Dred is an escaped slave who hides in the Great Dismal Swamp and preaches, like Nat Turner, bloody insurrection. He partakes of many of the characteristics of the Byronic hero and, indeed, Miss Crozier stresses the influence of Byron on Mrs Stowe throughout her career. He is a tormented man who suffers the crippling effects of his hate for the white man, as James Baldwin has eloquently told us the hater must.

Harry Gordon, a mulatto, embodies many of the problems of a black of his time or our time. He knows that there are white men of good will, but also feels, like Dred, that freedom can only come through violence. Miss Crozier's discussion of *Dred* is insightful and leads us to consider this novel of the 1850s as a possible aid in understanding the 1960s and 70s.

Although Miss Crozier's analyses of *Dred* and *Uncle Tom's Cabin* are thought-provoking and penetrating, her book cannot be the last word on Mrs Stowe. Miss Crozier's study is purely critical; it does not purport to be a critical biography or to set the novels historically, and so it cannot be faulted for not doing so, but this job still needs to be done. More seriously, Miss Crozier seems not to have considered the major

recent scholarship in the field — for example, John R. Adams' *Stowe in the Twayne series* or J. C. Furnas' *Goodbye to Uncle Tom*, both studies which might have aided her work and both of which contain extensive bibliographies. Miss Crozier's work has no bibliography. — Donald R. Noble, jr, University of Alabama

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WILLIAMS, Roger M. *Sing a Sad Song: the Life of Hank Williams*. N.Y.: Doubleday, 1970. \$5.95.

Hank Williams was, until his death at age 29 in 1953, a Byronic hero in that curious combination of bucolic art and sophisticated commercialism called country music — a \$10-million-a-year industry headquartered in Nashville, Tennessee. The literary world seems to have discovered Hank Williams in the past year. In 1969 Babs H. Deal published a novel called *High Lonesome World* (Doubleday, \$5.95) which is a *roman à clef* of Hank Williams. Now comes the first biography which is not, as are most publications on the subject, a "discovery" of country music and its luminaries of the "There's-Gold-in-Them-Thar-Hillbillies!" variety. Neither is it a sensational show-biz exposé.

Roger Williams, no relation to the fabled entertainer, displays country music expertise by clarifying the intricate distinctions between "hillbilly", "country", and "folk" music. He is knowledgeable, too, about Hank Williams, the singer-composer, whose followers, estimated at 15 million, still zealously purchase records, pictures, sheet music, and any shred of information or gossip rumor about him almost twenty years after his death.

The biographer follows Hank from his obscure boyhood in rural Alabama through amateur contests, KWKH's Louisiana Hayride, WSM's Grand Ole Opry, M-G-M records, song writing contracts, movie offers, illness, alcoholism, family problems, dismissal by WSM, rejection by booking agents, an attempted comeback, and sudden death.

Litigation over Hank Williams' estate which began almost before the garish funeral (which attracted 25,000

people to the Civic Auditorium in Montgomery, Alabama) has not yet been settled. Meanwhile, Hank's first wife, Audrey, receives the windfall of his talents, collecting one-half of all royalties (amounting to over \$100,000 yearly) as a provision of their 1952 divorce.

Although Roger Williams handles nuances of country music and such medical terms as "alcoholic cardiomyopathy" deftly, he gropes amateurishly with psychological terminology. There are clichés such as "problem drinking", "culturally deprived home", and "confusion of parental role". He avoids even a conventional term like paranoia in favor of "he thought everybody, in the final analysis, had some sort of angle on him". This is, however, only a minor flaw in an enjoyable and authoritative biography.

"At his best", writes his biographer, "there never was a performer with more appeal to an audience than Hank Williams". But many people remained loyal to him at his worst, too. Apparently, "people loved Hank partly *because of his problems*". Alcoholism, divorce, irresponsibility, lechery, and even rumors of fathering an illegitimate child failed to diminish enthusiastic affection for Hank Williams in his native Bible-belt or elsewhere.

For Hank Williams' many admirers *Sing a Sad Song* fills a long-neglected void. Its journalistic approach to a subject that too often attracts only over-emotional productions of purely commercial design is refreshing. Refreshing, too, is Roger Williams' assumption that a reading public exists which seeks more than an introduction to country music. His attempt at audience analysis is not developed sufficiently to be seriously considered as an approach to understanding the American character. It was probably not intended to be. Something is accomplished, however, in this direction, and the study is richer because of it. Fans of country music, of course, will delight in the exhaustive coverage of their cherished interests and the most worthy attempt yet at a definitive biography of their idol in *Sing a Sad Song*. Moreover, students of American folk culture, native character, the national pulse — or whatever the fashionable term is at the moment — will find some

titillating insights into the responses of the grass roots American public to one man, his accomplishments, and his legacy in the biography of Hank Williams. — *David I. Butler, Southern Illinois University, Edwardsville, Ill.*

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEW

PUBLICATIONS RECEIVED

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# AN & Q

AMERICAN NOTES & QUERIES

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ASSISTANT EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

*Lawrence S. Thompson*

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## NOTES

### THE DEVIOUS GENEALOGY OF THE "BOTTLE-IMP" PLOT

THE ULTIMATE SOURCE OF THE PLOT elements composing Robert Louis Stevenson's "Bottle-Imp" story appears to be folk tradition. Yet, only after these beliefs, separate and inchoate in origin, were joined by a first author and were elaborated by later authors writing in successive periods and annexing their predecessor's narrative refinements were they to achieve definitive embodiment as polished literary art. Stevenson himself apparently knew nothing of the history of his plot, other than that the story was the basis of a popular melodrama.

Any student of that very unliterary product, the English drama of the early part of the century, will here recognize the name and root idea of a piece once rendered popular by the redoubtable B. Smith. The root idea is there and identical, and yet I believe I have made it a new thing. And the fact that the tale has been designed and written for a Polynesian audience may lend it some extraneous interest nearer home [Samoa] — R.L.S.<sup>1</sup>

"The root idea" which Stevenson borrowed is that a young man

buys, with the smallest coin minted by the nation in which he lives, a bottle-contained demon which grants all requests, but which is a familiar its owner must always sell for less than its purchase price or else suffer damnation. The story's complications then develop out of the protagonist's attempts to pass his dangerous possession on to someone else and thus to avoid the penalty of his traffic. This plot, as will be shown, was utilized repeatedly from the 17th to the 19th century, and its elements were ultimately of folk, and largely of Germanic folk, origin.<sup>2</sup>

Professor Joseph Warren Beach, clarifying Stevenson's note (quoted above) in 1910, carries the genealogy of the bottle-imp plot back two generations. The "redoubtable B. Smith", he indicates, was the well-known actor and stage manager Richard John Smith, who was nicknamed Obi Smith after a part he had acted in the melodrama *Three-fingered Jack*. In 1828 the actor similarly made a success of *The Bottle-Imp*, a play which was staged at several London theatres.<sup>3</sup> Also in 1828 R. B. Peake, Esq., authored a book entitled *The Bottle-Imp*, which is a stage copy of the play and the source of Stevenson's plot. Peake gave no information upon the origin of his drama, but Professor Beach has indicated that his probable source was a story entitled "The Bottle Imp", which appears in the first volume of *Popular Tales and Romances of the Northern Nations* (London, 1823). This work does not credit authors or translators, but Beach indicates that "The Bottle-Imp" is a translation of La Motte-Fouqué's "*Das Galgenmännlein*".<sup>4</sup> The kernel of Fouqué's plot, Beach conjectures,

will probably be found in some popular tale or tradition.<sup>5</sup>

A legend entitled "*Spiritus Familiaris*" in the Grimm Brothers' *Deutsche Sagen*<sup>6</sup> would appear at first glance to consummate Mr Beach's prophecy. Though the stories of La Motte-Fouqué and of the Grimms differ in several respects — characters, settings, quantity of descriptive detail — their plots are basically identical. The seemingly obvious conclusion that another oral tradition has been transplanted into the sphere of art-literature and there elaborated is untenable, however, for La Motte-Fouqué's story was printed in 1810, six years before the appearance of the Grimms' legend.

Actually, the fountainhead of the Bottle-Imp plot, for both literary and "folk" versions, seems to be an episode (chapters 18-22) in Hans Jakob Christoffel von Grimmelshausen's *novelle* "*Trutz Simplex*" (printed in 1670),<sup>7</sup> a picaresque account of the fluctuating career of a camp-follower. Immediately preceding his description of the *spiritus familiaris* (the Grimms' title) which Frau Courage, the story's heroine, acquires, the author has her speak of teaching her husband the tricks of horse-trading (the protagonist of the Grimms' *Sage* is a horsetrader). Then follows the bottle-imp sequence, which presents the familiar elements. Frau Courage pays two Kröners to an old soldier for a bottle containing a demon. After a few days during which her flask has puzzled her by its faculty of self-locomotion, Frau Courage asks the soldier to explain to her the real nature

of her purchase. She has acquired, the soldier tells her, a *spiritus familiaris*, which grants wealth, protection, and the ability to attract love. Frau Courage asks if the creature, like the *Galgenmännlein* (the source of La Motte-Fouqué's title), needs to be bathed and otherwise tended. The soldier replies that the *spiritus familiaris* is of a nature different from the *Galgenmännlein*, and that it must be sold for less money than purchased. Elsewhere in the account Frau Courage's mother darkly advises that anyone who dies still possessing the familiar spirit will be damned. Grimmelshausen concludes his *spiritus familiaris* episode rather casually. Frau Courage eventually sells the bottle-imp to her paramour, Springinsfeld, who later disposes of it by throwing it in a baker's oven.

The evidence which indicates most suggestively that the Grimms were not presenting an old folk legend which they had collected from oral sources but were retelling Grimmelshausen's story is their description of the bottle-imp, which reproduces several details of the earlier writer's account. Grimmelshausen writes:

*so etwas in einem verschlossenen Gläslein, welches nicht recht einer Spinne und auch nicht recht einen Skorpion gleich sahe. . . . sich dasselbe ohn Unterlasse im Glass regte und herum grabelte.*<sup>8</sup>

Compare the Grimms' phrasing:

*Es wird gemeinlich in einem wohlverschlossenen Gläslein aufbewahrt, sieht aus nicht recht wie eine Spinne, nicht recht wie ein Skorpion, bewegt sich aber ohne Unterlass.*<sup>9</sup>



The form of the bottle-imp story which became a cryptically perpetuated literary tradition was probably shaped by Grimmelshausen, who evidently combined elements from two similar folkloristic themes: that of the bottle-inhabiting familiar and that of the *Galgenmännlein*. The flask-contained familiar, though popularly associated with the Near East and *The Arabian Nights*, is respectably ancient in Europe and appears in a legend of Virgil as early as the thirteenth century<sup>10</sup> and by the time of modern folktale-collecting is a stock character in Western folklore.<sup>11</sup> Though Grimmelshausen intentionally distinguishes his demon from the *Galgenmännlein*, he ascribes dangers and conditions to the possession of this spirit that popular belief characteristically attaches to the ownership of the latter: the *Galgenmännlein* can not be thrown away, for it will always magically return; it must be sold more cheaply than bought; and it brings damnation upon anyone who dies while possessing it.<sup>12</sup> The two themes, originating separately in folk belief<sup>13</sup> and fused by Grimmelshausen, comprise what Stevenson called "the root idea".

Bacil F. Kirtley

University of Idaho

and moralistic attitude toward Stevenson than does the *Literary Digest* writer. As early as 1902, Harry Quilter in *What's What* (London) indicated that Stevenson's tale was borrowed from an earlier German story, but charitably acknowledged that the reinterpretation of a widely-known narrative theme can scarcely be deemed plagiarism (Quilter is quoted by J. S. Hammerton, *Stevensoniana* [Edinburgh, 1910], pp. 319-320). The issue of Stevenson's literary borrowing reverberated for several years in the popular press: "Was Stevenson a Plagiarist?" *Outlook*, CXVI (June 1917), 252-253; Stephen Chalmers, "Letter on the 'Bottle Imp'", *Munsey's Magazine*, LXI (September 1917), 633-635; and "Expert Plagiarism by Divine Right and Mere Literary Theft", *Munsey's Magazine*, LXI (September 1917), 623-628.

It is ironic that of the many writers, translators, and editors who appropriated the bottle-imp story since its printed appearance in the 17th century, Stevenson, who alone made no pretense of having devised the plot, should be accused of plagiarism. The probability is strong, however, that the earliest printing of the story in the *Sunday New York Herald* from 8 February to 1 March 1891, simply omitted Stevenson's explanation without his knowledge. The *Literary Digest* article, p. 105, contains the assertion that Stevenson cites no source, and the writer, lacking the newspaper's files, must assume the statement's accuracy. "The Bottle Imp" appeared in the English literary journal *Black and White* from 28 March to 4 April however, and Stevenson's epigraph was attached. This inconsistency between the American and English editions may have been caused by the *New York Herald's* editorial staff, who simply may have omitted Stevenson's preface for seeming a tedious academic quibble, a dubious come-on for novelty-hungry readers.

1. Despite Stevenson's explanation of his indebtedness to a prior source, several American commentators upon "The Bottle-Imp" have accused him of plagiarism: "Stevenson's Borrowed Plot", *The Literary Digest* (18 July 1914), pp. 105-106. The unsigned writer quotes extensively from a *New York Sun* editorial, which takes an even more severely disapproving

2. This paper attempts to deal only with the bottle-imp theme in its line of descent from Grimmelshausen to

- Stevenson. Besides the authors discussed here, some of the other writers who have used the theme are Ferdinand Rosenau (*Der Vitzliputzli*, 1817), Albert Lutze (*Das Galgenmännlein*, 1839), Adolph Bottger (*Galgenmännchen*, 1870). A key to the extensive literature, both creative and scholarly, upon the subject may be found in Johannes Bolte *et al.*, *Handwörterbuch des Deutschen Märchens*, 2 vols. (Berlin, 1934-40), II, 304-310; E. Hoffman-Krayer and Hanns Bächtold-Stäubli, *Handwörterbuch des Deutschen Aberglaubens*, 10 vols. (Berlin-Leipzig, 1927-1937), II, 1573-1577; and Johannes Bolte and Georg Polivka, *Anmerkungen zu den Kinder-und Haus-märchen der Brüder Grimm*, 5 vols. (Leipzig, 1913-1932), II, 414-422.
3. "The Sources of Stevenson's 'Bottle Imp'", *Modern Language Notes*, XXV, No. 1 (January 1916), p. 12.
  4. *Ibid.*, p. 13. Fouqué's story, the author again not mentioned, is included also in *The Romancist's and Novelist's Library* (London, 1839), I, 342-346. A *Galgenmännlein*, "little gallows-man", was believed to grow out of a hanged person's secretions fallen to earth. According to folklore, a *Galgenmännlein* required elaborate care in return for its services. Fouqué's demon in most respects is a conventional familiar rechristened with a sinisterly suggestive term. For a concise but ample description of the concept, see Bolte, *Handwörterbuch*, II, 304-310.
  5. *Ibid.*, p. 14, note 10, where Beach suggests a search for the popular origins of the theme should begin with the notes to the "Grimm tale no. 99" ("*Der Geist im Glas*"), a logical but incorrect guess, for that story concerns an unwilling captive spirit, whereas our theme is Faustian and is equivalent to a pact with the devil.
  6. Jakob and Wilhelm Grimm, *Deutsche Sagen*, ed. Paul Merker (Leipzig, 1908), pp. 34-37. This legend was the basis of Annette von Droste-Hülshoff's poem, "*Spiritus Familiaris des Rosstäuschers*".
  7. Albert Ludwig in his article, "Dahn, Fouqué, Stevenson: '*Das Galgenmännlein*' und 'The Bottle Imp'", *Euphorion*, XVII (1910), 616, mentions Grimmelshausen as a possible source for Fouqué's tale, but does not reject the possibility of an origin in oral tradition. The similarities in these two writers' stories, however, point strongly to Fouqué's having based his work directly on "*Trutz Simplex*".
  8. Hans Jakob Christoffel von Grimmelshausen, "*Trutz Simplex*", in *Simplicianische Schriften* (Leipzig, 1877), p. 77.
  9. Brothers Grimm, p. 34.
  10. John Webster Spargo, *Virgil the Necromancer* (Cambridge, Mass., 1934), p. 23. Spargo cites similar legends from ca. 1300 (p. 28), ca. 1371 (p. 39), ca. 1444-45 (p. 51), and ca. 1520 (p. 55).
  11. Cf. — in addition to the mentioned works of Bolte, Hoffmann-Krayer and Bächtold-Stäubli, and Bolte and Polivka — the literature cited by Stith Thompson, *A Motif-Index of Folk Literature*, 6 vols. (Copenhagen and Bloomington, Ind., 1955-1958), s.v. motifs D2177.1 and F403.2.2.4; and Stith Thompson, *The Types of the Folktale*, FF Communications No. 184 (Helsinki, 1961), s.v. type 331.
  12. Bolte, II, 309.
  13. The belief that spirits can be imprisoned in bottles was apparently sincere and persisted even in the most enlightened countries until, at least, the end of the 19th century. According to Christina Hole, *Haunted England* (London, 1940), p. 149, the irrepressible ghost of Sir George Blount was forced into a bottle which was still on display in 1886.
- A curious elaboration of the belief is mentioned by Edgar Thurston in his *Omens and Superstitions of Southern India* (London, 1912), p. 250: "The Lingadors of the Kistna district are said to have made a specialty of bottling evil spirits, and casting the bottles away in some place where no one is likely to come across them, and liberate them".

"WADES BOOT":  
 CANTERBURY TALES  
 E 1424 AND 1684

"And eek thise olde wydwes, Got it  
 woot,  
 They konne so muchel craft on Wades  
 boot,  
 So muchel broken harm, whan that  
 hem leste,  
 That with hem sholde I nevere lyve  
 in reste".<sup>1</sup>

(E 1423-26)

THIS PART OF JANUARY'S SPEECH in the *Merchant's Tale*, explaining why he wants a young wife, has been a tantalizing Chaucerian crux ever since Speght, in his 1598 edition of the *Works*, remarked: "Concerning Wade and his bote called Guingelot, as also his strange exploits in the same, because the matter is long and fabulous, I passe it over".<sup>2</sup> But although we will probably never learn anything more about Wade's boat than we already know — which is to say nothing — some sense has been cautiously drawn out of Chaucer's passage by W. W. Skeat: "It is obvious that the sole use of a magic boat is to transport its possessor from place to place in a few minutes, like the magic wings of Wade's own father. . . . Old widows, says Chaucer in effect, know too much of the craft of Wade's boat; they can fly from place to place in a minute and, if charged with a misdemeanour, will swear they were a mile away from the place at the time alleged. Mr. Pickwick, on the other hand, being only a man, failed to set up the plea of an *alibi*, and suffered accordingly".<sup>3</sup>

A refinement of meaning may, however, be made by reference to a possible pun on Wade's name

later in the tale. Justinus, January's brother and faithful counselor, is trying to dissuade him from marriage:

"My tale is doon, for my wit is thynne.  
 Beth nat agast herof, my brother  
 deere,  
 But lat us waden out of this mateere."  
 (E 1682-84)

This last couplet appears to me to be superfluous, unless there is a pun on "waden", for Justinus has already said that he is done with the subject. Furthermore, "waden" (used in this figurative sense here for the only time in Chaucer)<sup>4</sup> is an odd choice of words, anyway: for although the gist of the last line must be "Let's drop this subject as quickly as possible", the verb "to wade" usually implies slowness, not celerity. But if there is a pun, the line acquires a relevance and a meaning: "Let's be done with this unpleasant subject in a hurry just as (presumably) Wade got out of difficult situations in a hurry with his magic boat", with a still further implication of "You ought to travel as fast as Wade's boat could take you, to avoid any thoughts of marriage".

The possibility of this pun seems to be borne out by the next few lines, in which Justinus speaks as though he had heard the Wife of Bath:

"The Wyf of Bathe, if ye han  
 understonde,  
 Of mariage, which we have on hande,  
 Declared hath ful wel in litel space.  
 Fareth now wel, God have yow in his  
 grace."

(E 1685-88)

Now, the Wife is precisely one of those "olde wydwes" January had said he would avoid, and Jus-

tinus is in effect reminding him of his own words. (For if the dramatic pretense that a character in a tale can't hear a pilgrim who has told a tale can be momentarily abandoned, then a further one likewise can be, that January's meditation was unheard except by himself.) Justinus, then, is warning January, by means of the whole passage, "Remember how this woman got out of unpleasant situations, with her 'wit', and made her husbands' lives a 'Purgatorie' [E 1670; cf. *Wife of Bath's Prologue*, D 489]. Even if your 'wit' is 'thynne', like mine, you ought to have enough sense to flee from women as fast as Wade's boat can take you".

One hates to say that we therefore know less of Wade's boat before, but Skeat's suggestion that Wade's boat has something to do with an *alibi* would appear to be unfounded. If my analysis has been correct, to use Wade's boat means to extricate oneself from an unpleasant or difficult situation, either literally (in a magic boat) or figuratively (by one's 'wit').

Sumner J. Ferris

California State College,  
California, Penn.

## "ROMANCE" IN THE BLITHEDALE ROMANCE

THE WORD "ROMANCE" has three distinct meanings in *The Blithedale Romance*, and each of the meanings functions on a different level in the story. In its most common meaning, "romance" applies to the love affair between Hollingsworth and Zenobia. This is the most fundamental level, the level of plot.

But "romance" can also be understood in the sense of a poetic but impractical vision, like a fantastic fairy tale. In this sense, the word functions as a tacit comment by the narrator (and perhaps) the author on the theme of utopian living: an inspiring but unattainable ideal which can be fully achieved only in another world.

Last of all, "romance" may be used to mean a literary genre somewhat opposed to realism. Understood in this manner, the word functions as an ironic device by which Hawthorne forestalls all criticism of his work. For if the novel openly proclaims itself a romance, Hawthorne cannot be criticized for having failed to make it "realistic" and "believable". It is the nature of romance to be unrealistic and unbelievable.

Yet simultaneously it is the nature of romance to arouse passion and inspire enthusiasm which leads men to attempt bringing reality into alignment with ideality. The novel, like Hawthorne's experiences at Brook Farm noted in the preface, is both a daydream and a fact. If in future years a utopian mode of life is achieved, it could in part be credited to the author's inspirational work. However, if utopia should

1. Quotations from Chaucer from F. N. Robinson, ed., *The Works of Geoffrey Chaucer*, 2nd ed. (Boston, 1957).
2. Quoted in W. W. Skeat, ed., *The Complete Works of Geoffrey Chaucer* (Oxford, 1894), III, 356.
3. *Ibid.*, 357.
4. The other occurrences are in the *Canterbury Tales* B<sup>2</sup> 3684 and D 2084; *Troilus* II.150; and in the possibly non-Chaucerian section of the *Romaunt of the Rose*, 5022.

remain forever in the realm of imagination, who can criticize Hawthorne for presenting a foolish notion as the object of a romantic story?

The title, then, is subtly chosen both to credit and discredit the author for writing a book about an enigmatical subject which has perennially presented itself to men with a promise of success and the assurance of failure.

John White

Cheshire, Conn.

# WYATT'S "DYVERS DOTHE USE": A BIBLIOGRAPHICAL PUZZLE

SIR THOMAS WYATT'S "Dyvers dothe use" was not included in *Tottel's Miscellany*. While his *Miscellany* contributions were being widely read and his sonnets were being closely scrutinized by sonnet-eers (especially in the 1590s), "Dyvers dothe use" remained hidden from the world in general between the leaves of a small quarto volume of poems, a commonplace book owned at different times by Mary Skelton and Margaret Howard.<sup>1</sup> This small quarto volume was not uncovered until the beginning of the 19th century, and in 1816 George Frederick Nott used it in preparing his edition of Wyatt's and Surrey's works.<sup>2</sup> Today the manuscript is commonly called the "Devonshire MS."; it is officially known as Additional MS. 17492, British Museum.<sup>3</sup>

We have Nott's testimony that "Dyvers dothe use" was not to be found before 1816 except in the Devonshire MS.: "This [sonnet] oc-

curs in the Duke of Devonshire's MS. alone, at page 178".<sup>4</sup> Yet in the introduction to his 1816 edition Nott confuses the matter somewhat: "The pieces which are printed from this MS. *exclusively* [author's italics]", he says, "are kept, for the sake of distinction, separate by themselves, and occupy the space between page[s] 205 and 264".<sup>5</sup> "Dyvers dothe use" appears on pages 143-144, a fact which leads one to believe that it was *not printed exclusively* from the Devonshire MS. If not, though, what other published source for "Dyvers dothe use" did Nott use? Are Kenneth Muir, the foremost editor of Wyatt's works,<sup>6</sup> and J. W. Lever<sup>7</sup> correct in accepting the prevalent opinion that "Dyvers dothe use" was indeed first published in Nott's 1816 edition? This bibliographical puzzle concerning Wyatt's "Dyvers dothe use" deserves a little attention.

Donald Kay

University of Alabama

1. George Frederick Nott thinks that the Devonshire MS. must have belonged, if not to the two ladies, at least to someone who lived intimately with them. See *The Works of Henry Howard, Earl of Surrey, and of Sir Thomas Wyatt, the Elder*, ed. George Frederick Nott (London, 1816), II, x. Also see Appendix A of A. K. Foxwell's *A Study of Sir Thomas Wyatt's Poems* (London, 1911) for further discussion of the Devonshire MS.
2. Nott's 1816 edition (cited above) has two volumes.
3. Foxwell, p. 7.
4. Nott, I, 572.
5. Nott, I, x.
6. *Collected Poems of Sir Thomas Wyatt*, ed. Kenneth Muir (London, 1949).
7. J. W. Lever, *The Elizabethan Love Sonnet* (London, 1956).

## QUERIES

*Dr John Cochran* — We are planning to publish the "Letter-Book" of Dr John Cochran (1730-1807), Director-General of the Hospitals of the Army of the United States from 1781 to 1783. We are naturally anxious to obtain all original material, especially letters, concerning him. If your readers have any letters by or relating to Dr Cochran might they be so kind as to have them copied and forwarded to us? Proper acknowledgment will of course be made for their very kind assistance. — *Morris H. Saffron, M.D., Ph.D., New York Academy of Medicine, 2 East 103 St, New York, N.Y. 10029*

*Beckford Latin quotation* — In my forthcoming edition of William Beckford's *Dreams, Waking Thoughts and Incidents*, I have been able to identify the sources of all of the Latin quotations with the exception of the following: *Et circum irriguo surgebant lilia prato/ Candida purpureis mista papaveribus.* — *Robert J. Gemmett, SUNY, Brockport, N.Y.*

*A Mackintosh, a Morris, a Rounds, and a Bates* — What are the vital dates of birth and death of one Newton Mackintosh — I believe him to be an American. In 1896 his book *A Chamber of Horrors* was published. Yet not even the Library of Congress can give me his dates; the same facts for J. W. Morris. He is known to me only for his poem "What I Think of Hiawatha", which has appeared in many anthologies. Is he American

or English? The same data for Emma Rounds. Her poem "Plane Geometry" appeared in Hughes Mearns's *Creative Youth* published by Doubleday. I would thus suppose her to be American and it is possible she is still living; and what about G. E. Bates whose poem "Pentagonia" appeared in *The New Yorker* about 1951. I have inquired of *The New Yorker* but they do not have an address for him and no facts about him. — *Mrs Richard R. Livingston, Beverly Hills, Calif.*

*Milton and the Serpent* — It has become traditional to identify Milton's Serpent in *Paradise Lost* with Satan and evil *per se* (see, for example, the recent comment in *HLQ*, XXXIII, 384: "The Serpent subtlest Beast of all the Field . . . fittest Imp of Fraud' is indeed the 'Fit Vessel' for the 'wiles' of the Tempter [IX.86-89]"). Though not disagreeing with the Miltonic verdict that the Serpent is cursed, I am curious whether any Miltonist can provide an explanation for the ambiguity of the line "Conviction to the Serpent none belongs". As I read it, the word *Conviction* can mean both "convincement" (see *OED*) and "punishment"; if the latter, then the suggestion might be that the poor old snake is not to blame, that only the "infernal" one is. Is this reading in keeping with Milton's intent? — *Robert F. Fleissner, Wilberforce, Ohio*

*Othmar & Erika Spann* — I would like to discover any possible mention of the work of the Viennese sociologist and social philosopher Othmar Spann (1878-1950) in the United States in the 1920s

and 1930s. Also any mention of the poetry of his wife Erika Spann-Rheinsch (1880-1967) would be appreciated. — *John Haag, Athens, Georgia*

## REPLIES

*Upton Sinclair and the Helicon Home Colony* (I:6) — Apparently Upton Sinclair had forgotten (due no doubt to his prolific life; his collected works amount to 100 volumes) a few pamphlets concerning his experiment in communal living. He was correct about a pamphlet coming out in 1906 reprinting "The Independent" article on June 14, 1906. The pamphlet was entitled *A Home Colony; a Prospectus, 1906*, published by the Jungle Publishing company.

R. Gottesman in his thesis, *Upton Sinclair; an Annotated Bibliographical Catalogue, 1894-1932* (1964, University of Indiana) included a few more leaflets by Upton Sinclair or sponsored by him: 1) A broadside, "The Helicon Home Colony Cottage Plans" (published 15 January 1907) outlined plans, financial cost and restrictions for cottages on the grounds of the Helicon Home Colony; 2) An illustrated brochure, published January 1907, entitled "Helicon Home Colony" describing the nature and purpose of the Home Colony Company; 3) A privately printed 8-page leaflet entitled "A Plan for a Co-Operative Group . . . (Personal and Confidential)" was published in September 1908. The leaflet "outlines plans for a new 'home colony' this one to be a couple of

hours from the city; the accommodation will be quite simple, and eating arrangements will be unto each individual". — *Jerry Drost, SUNY at Buffalo.*

*Gaspar de Portolá* (VIII:136) — As for what happened to Gaspar de Portolá after he returned to Spain in 1784, the following source gives some information. Maynard J. Geiger, *The Life and Times of Fray Junípero Serra, O.F.M.* (Washington, D.C., Academy of American Franciscan History, 1959), 2 volumes: Volume I, p. 253, note: "Portolá became governor of Puebla, Mexico on June 9, 1776, and continued in that capacity until about 1783. He returned to his native Catalonia a colonel and died at Lérida October 10, 1786 where he is buried". Volume II, p. 402: "Portolá was buried in Lérida, Spain, October 10, 1786". It remains not entirely certain that he was buried and died on the same day; I should expect that date to be that of his death, rather than that of burial, but . . .?! — *Edgar C. Knowlton, jr, University of Hawaii, Honolulu*

"*Twixt heaven and hell*" (VIII:137) — This passage occurs in Goethe's *Faust*, Part I, Before the City Gate scene, ll. 1118-21: "O gibt es Geister in der Luft,/ Die zwischen Erd' und Himmel herrschend weben,/ So steigt nieder aus dem goldnen Duft/ Und führt mich weg, zu neuem, buntem Leben!"

It is part of Faust's speech which causes Mephistopheles to appear to him not as a spirit from the air, but as a black poodle strolling through a field. Though my ex-

amination of all the *Faust* translations at hand in the library did not reveal the translator of the version quoted, it did show that he is heavily indebted to Bayard Taylor's 1870 text: the third and fourth lines are exactly the same (except for end punctuation) and the first line copies directly another phrase except for the one inaccurate and misleading substitution of *angels* for *spirits*. *Hell* for *earth* is also incorrect. A more precise, literal translation, freed of the restrictions of rhyme, is perhaps this one: "O if there be spirits in the air,/ Which between earth and heaven ruling weave,/ Then descend out of the golden ether/ And lead me away to new, varied life!" — *Frank K. Robinson, University of Tennessee, Knoxville*

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## EDITORS'

## NOTES & READING

Exciting and important bibliographical news is that Bernard Amtmann, noted Canadian antiquarian book dealer has recently issued his first announcement of the forthcoming *Contributions to a Short-Title Catalogue of Canadiana*. During the past three years he has been compiling a comprehensive card catalogue on which the present bibliography is based. It will contain about 45,000 separate entries compiled from more than 80,000 titles listed in his catalogues since 1950. Features worthy of special mention are the following: 1) Indication of corresponding

values and years; 2) Tracing of author's identity in the cases of pseudonymous works; 3) Assessment of the rarity factor of a given item by number of copies listed. A very large number of items in this *Catalogue* are not cited elsewhere. Mr Amtmann intends to publish the *Short-Title Catalogue* in 3 bound large quarto volumes. Tentative dates of publication are as follows: Volume I, March, 1971; II, September; III, December. *Contributions to a Short-Title Catalogue of Canadiana* will be available on a subscription basis, and details are available from Bernard Amtmann, 1176 Sherbrooke Street West, Montreal 110, Quebec, Canada.

We are informed by Professor Mohan Lal Sharma, of Pennsylvania's Slippery Rock State College, that centers for *Sehre* (poetry for newlyweds)-*Shiksha* (training), where people are trained to recite couplets, are mushrooming in Delhi colonies to meet the pressing demands of a well-known Punjabi custom. No Punjabi marriage is generally considered complete without a soulful chanting of a few "sehre" as a preamble to the ceremony. The couplets, colorful and flowery are addressed mainly to the bride. While showering blessings, the couplets also purport to give advice to her. As the "sehre" tradition is important, much thought is bestowed on the choice of the chanter. The Delhi centers enroll members on an earn-while-you-learn basis, run libraries, employ instructors, and organize mutual discussions to help trainees acquire proficiency. They maintain impressive rosters of eligible chant-



ers from which a client can pick and choose. But the profession is not for the young. People look for reciters with some signs of age to proclaim wisdom and voices melodious enough to chant the "sehre" with mellifluous gusto. (It is a pity that the recitations now are invariably given over vulgarly loud microphones). Is there anything like the Punjabi custom anywhere else, especially in the West?

THE JOHN CARTER BROWN LIBRARY, Brown University, has announced availability of a microfilm of John Russell Bartlett's Papers, with an index, relating to his term of service as this country's Commissioner for the drawing of the boundary between Mexico and the United States. Between 1850 and 1853 he traveled across Texas, New Mexico, Arizona, into northern Mexico and California. The papers, most of which came to the Library in 1881, consist primarily of journals kept by Bartlett and of the correspondence addressed to him. There are comparatively few letters by Bartlett himself. The collection falls into the following categories: Correspondence, May 1850 to August 1877; in seven folio volumes; Official Despatches, 1850 to 1853; Official Journal, 1849 to 1852; Personal Journal, August 1850 to December 1852; Newspaper clippings, June 1850 to August 1852. An index to the names of the writers of all the letters has been prepared which will be distributed with the film. The microfilm which consists of 3,500 frames on 12 reels, and the index, may be obtained from the Library at the cost of \$65. Orders should be addressed to the Library in Providence.

Roy Strong's beautiful book, *The English Icon: Elizabethan & Jacobean Portraiture*, throws considerable light on the confused and confusing history of the development of a highly personalized art form. Covering easel painting in the period of about 1540 to 1620, Strong has "tried, in the Introduction, to evoke the historical background, the climate of thought and stylistic development affecting pictorial activity during the reigns of Elizabeth I and James I". Many of the nearly 500 portraits are in full-color reproduction and there are some interesting magnified details that enhance the scholarly textual analyses of different representations by nearly fifty artists. The historian and student of dress will have a great time studying details of the various costumes, as well as portraits of historically important persons. Besides the conventional and expected study of styles of painting (with detailed appraisals of some of the artists' works), there are unusual chapters on The Language of Painting, Collectors and Collecting, Painting and Poetry, as well as a folding chart which is "A Calendar of Political and Artistic Events, 1540 to 1620". An Appendix includes seven of Strong's more important papers that are background to the early researches that went into making the present book. A Critical Bibliography, and various special indexes round off the many useful purposes to which the book can be put. The volume is in the Studies in British Art series of the Paul Mellon Foundation for British Art. (New Haven: Yale University Press, 1970 [c1969]. \$30).

Another seemingly indispensable book for any art reference collection is Kurt Erdmann's *Seven Hundred Years of Oriental Carpets*, edited by Hanna Erdmann and translated by May H. Beattie and Hildegard Herzog (Berkeley: University of California Press, 1970. \$40). Learning to appreciate the history of Oriental carpeting can be one of the most exciting and rewarding studies of an unusual esoteric art form: to read about the involved techniques of manufacture, the bitter commercial rivalry of region against region, of the intrigues of carpetmakers, and the development of this aspect of east-west trade, of forged carpets, and the horrors of the loss of treasures held by the great Berlin museums in World War II, all this makes a great story. The fine illustrations, some in color, help to make this book a definitive introduction to the subject, stemming as it does from the author's many years as Curator of the Islamic Department of the Berlin Museums.

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

Any new batch of titles in *Reclams Universal-Bibliothek* is always welcome. New critical editions and important commentaries in the series of "Erläuterungen und Dokumente" (e.g., Günter Hagedorn, *Heinrich von Kleist*, Michael Kohl-

haas, 1969; 108pp.; UB 9018) are special features. Here is an innovation in the Reclam policy during the past lustrum which will be useful to all students of German and comparative literature. In ancient literature Reclam offers Theophrastus, *Charaktere*, in a parallel Greek and German text (translation by Dietrich Klose; 103pp.; UB 619/19a), and Seneca, *De clementia*, in a parallel Latin and German text (translation by Karl Büchner; 116pp.; UB 8385/86). *Everyman*, in a parallel English and German translation (translation by Helmut Wiemken; 95pp.; UB 8326), is a fundamental text, useful for both English- and German-speaking students. Martin Opitz, *Gedichte* (ed. by Jan-Dirk Müller; 216pp.; UB 361/63), is an edition which will be enduring for students of 17th-century German literature. Christian Thomasius, *Deutsche Schriften* (ed. by Peter von Duffel; 205pp.; UB 8369/71), includes the most important works of a student of basic trends in the thinking of late 17th-, early 18th-century Germany. Johann Nestroy, *Judith und Holofernes*, *Häuptling Abendwind* (84pp.; UB 3347), is the basic text, with an introduction by Jürgen Heim. Fritz Martini, ed.; *Prosa des Expressionismus* (319pp.; UB 8379/82), includes selections from the work of Johannes R. Becher, Gottfried Benn, Max Brod, Alfred Döblin, Kasimir Edschmid, Albert Ehrenstein, Carl Einstein, Georg Heym, Oskar Kokoschka, Alfred Lemm, Alfred Lichtenstein, Oskar Loerke, Heinrich Mann, Ludwig Meidner, Kurt Schwitters, Carl Sternheim, Georg Trakl, Alfred Wolfenstein, and Paul Zech; George Edward Moore, *Principia*

*ethica* (348pp.; UB 8375/78), offers a document of English speculative thought which is not readily available elsewhere. The parallel text of Arthur Rimbaud, *Une saison en enfer*, German and French (111pp.; UB 7902/03), with the translation and commentary of Werner Dürksen, is a permanent monument of Rimbaud scholarship.

Two new fascicles of the tenth edition of Dahlmann-Waitz, *Quellenkunde der deutschen Geschichte* (Stuttgart: Anton Hiersemann), edited by Hermann Heimpel and Herbert Geuss, have appeared recently. They are numbers seventeen and eighteen, covering the end of Section 43 through the beginning of Section 50, a general section dealing with concepts of history, education, culture in general, philosophy, science and literature in relation to the entire work.

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## BOOK REVIEW

MILES, Josephine. *Style and Proportion: the Language of Prose and Poetry*. 212pp. Boston: Little, Brown and Co., 1967. \$7.

The intention of this book is to probe the development of literary English as it is evidenced in recognized writers from the 15th century to the present. The direction the book will take is forecast in the first sentence of the preface: "How do the words and structures of language in literature differ from place to place, from kind to kind?" Partly because the question itself is a very ambitious one to pose, I suspect that the reaction to the book on the part of qualified readers might be expected to differ radically. Although there are some surprising and highly suggestive principles of style uncovered here, the heavy burden of conclusion to this mass

of observation finally falls squarely upon the shoulders of the reader who, upon reaching the book's end, may feel himself seduced and abandoned by the author. Because the many threads of this inquiry are never really brought together, the book might be judged a failure were it not for the occasionally engrossing flashes of illumination that turn up.

The author, Professor of English at the University of California, Berkeley, begins with a fairly simple and obvious observation: "I think that among the possibilities offered by the medium, each artist chooses certain ones to stress characteristically, so that he develops, in selecting and arranging his materials, recognizable habits, a style, which is one special variation upon one among the more general styles established by certain lines of choice". We next receive both a quantitative and a qualitative description of some sixty representative poetry and prose texts selected from among British and American authors ranging from the anonymous English ballads (c. 1470) to James Baldwin. Basically, we are shown two things: 1) the "proportion" of adjectives, nouns, verbs and connectives, and later 2) the specific character of a given writer's tastes in adjectives, nouns and verbs. For whatever it may be worth, we learn that in Dryden we can expect the steady proportion of two adjectives to five nouns to two verbs to four connectives. By consulting the book's appendix, we can also learn that Bryant's chief verbs are come, die, fall, grow, hear, know, lie, look, love, rise, see, seem and take. Well documented as it is, we have little reason to disbelieve information such as this, although it is difficult at times to ascertain the spirit in which we are to receive it.

The book is written with a great deal of verve and enthusiasm, and the careful reader is likely to become captivated by the author's determined, almost visceral sensitivity to literary style. She has, I think, advantageously applied not only her mind to the considerable task in front of her, but also her glands. While there is much that is not new here, we also have a good many unique and personal observations about style. The reader is obliged to accept much in the way of generalization about the history

of the language, about literary movements and about "major" writers that is traditional and tentative, but beyond that, the author has in all probability identified some characteristics of linguistic proportion and selectivity that may lead the way to still other avenues of inquiry. The book hints at, among other things, methods by which little understood problems of attribution and influence in literature might better be comprehended. One might make something (but what?) out of the fact that the proportions of Swift's prose are almost identical to those of Santayana's. An observation such as this may not be without meaning, but it remains for someone else to carry such insights to a conclusion of some kind.

That the author has done her homework is obvious. Her bibliography, which is very valuable in itself, contains approximately 1,200 entries, all having to do in one sense or another with the understanding of literary style. She has, in addition, supplied numerous and generous illustrations of style as suited to her purposes. There is, withal, a certain give and take that will inevitably pass between author and reader here. Those who relish a healthy quarrel with a book may well enjoy locking horns with this one in particular. Because the book is an ambitious and speculative one, the reader may feel disposed to give it the benefit of any doubts that may arise. — *Kenneth T. Reed, Miami University, Hamilton, Ohio.*

## PUBLICATIONS RECEIVED

(Continued from p. 66)

- Norman, Diana. *Tom Corbett's Stately Ghosts of England*. Frontis. 191pp. N.Y.: Taplinger Publishing Co., 1970. \$5.95
- Parker, John; & Urness, Carol, *comps.* *The James Ford Bell Library: a List of Additions, 1965-1969*. 103pp. Minneapolis: University of Minnesota Press, 1970. \$10.
- (Plato). *The Symposium of Plato*. Trans. by Suzy Q Groden. Ed. by John A. Brentlinger. Drawings by Leonard Baskin. 129pp. Amherst: University of Massachusetts Press, 1970. \$10.
- ("Punch"). *The Best of Mr Punch: the Humorous Writings of Douglas Jerrold*. Ed., with an Introd. by Richard M. Kelly. Illus. 400pp. Knoxville: University of Tennessee Press, 1970. \$14.50
- Schapper, Beatrice, *ed.* *Writing the Magazine Article — From Idea to Printed Page*, by [the] Society of Magazine Writers. Illus., incl. Facs. 199pp. Cincinnati: Writer's Digest, 1970. \$8.95
- Stuart, Dorothy Margaret. *The Boy Through the Ages*. (London, 1926). Illus. 1970, and
- . *The Girl Through the Ages*. (London, 1933). Illus. Detroit: Singing Tree Press, 1969. Each, Price ?
- Taylor, John M. *The Witchcraft Delusion in Colonial Connecticut, 1647-1697*. (N.Y., 1908). 172pp. Stratford, Ct.: J. Edmund Edwards, 61 Winton Place, Zip 06497; 1969. \$6.
- Thompson, Lawrence S. *Essays in Hispanic Bibliography*. [I, The Colonial Period; II, Libraries of the Caribbean; III, Bookbinding; IV, Library Resources and the Book Trade]. 117pp. Hamden, Ct.: The Shoe String Press, 1970.
- Walton, Alan Hull. *The Open Grave* [Humans, Demons, Black Mass, Occult, etc.]. 233pp. N.Y.: Taplinger Publishing Co., 1971 [c 1969]. \$4.95
- Writer's Market*, '71. Ed. by Kirk Polking & Gloria Emison. 731pp. Cincinnati: Writer's Digest, 1970. \$8.95



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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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## PUBLICATIONS RECEIVED

- Bandelier, Adolph F., The Southwestern Journals of, 1883-1884.* Ed. & Annotated by Charles H. Lange, et al. Illus. 528pp. Albuquerque: University of New Mexico Press, 1970. \$20.
- Burke, Edmund, The Correspondence of:* Vol. IX, Pt 1, May 1796-July 1797. Ed. by R. B. McDowell; Pt 2, Additional and Undated Letters, Ed. by John A. Woods. Port. xxviii, 487pp. Chicago: University of Chicago Press, 1970. \$21.50
- Carter, Marguerite. *The Time When Your Luck Will Change According to Your Birthdate.* [Astrological observations with some interesting illustrations relative to literature, history, and folklore]. Illus. 360pp. [Indianapolis: Alan McConnell & Son, Inc.] Distributor: N.Y.: Taplinger Publishing Co., 1971. \$6.50
- Castaneda, Carlos. *A Separate Reality: Further Conversations With Don Juan* [of the author's *The Teachings of Don Juan: a Yaqui Way of Knowledge* (1968)]. N.Y.: Simon and Schuster, May 1971. \$5.95
- Chaucer, Speaking of,* by E. Talbot Donaldson. 178pp. N.Y.: W. W. Norton, 1970. \$6.50
- Children's Books of Yesterday: a Catalogue of an Exhibition . . . May 1946.* Comp. by Percy H. Muir. Foreword by John Masefield. New Edition, Rev. & Enl., with an Added Index. 211pp. Detroit: Singing Tree Press, 1970. \$6.50
- Córdova-Rios, Manuel; & Lamb, F. Bruce. *Wizard of the Upper Amazon.* N.Y.: Atheneum, 1971. \$6.95
- The Critical Idiom* (series). General Editor, John D. Jump: S. W. Dawson, *Drama and the Dramatic*, 100pp; Elizabeth Dipple, *Plot*, 78pp; G. S. Fraser, *Metre, Rhyme, and Free Verse*, 88pp. London: Methuen & Co., Ltd. [U.S. distributor Barnes & Noble, Inc.], 1970. Each, cloth, \$3; paper, \$1.25
- Dee, John: Scientist, Geographer, Astrologer, and Secret Agent to Elizabeth I,* by Richard Deacon.
- Dunkin, Paul. *Tales of Melvil's Mouser; or, Much Ado About Libraries.* 182pp. N.Y.: R. R. Bowker, 1970. Price ?
- Haining, Peter, comp. *A Circle of Witches: an Anthology of [Eighteen] Victorian Witchcraft Stories [Written by Women].* Illus. N.Y.: Taplinger Publishing Co., 1971. \$5.95
- Hawthorne: the Critical Heritage.* Ed. by J. Donald Crowley. (The Critical Heritage Series). 532pp. N.Y.: Barnes & Noble, Inc., 1970. \$15.
- Levin, Richard. *The Multiple Plot in English Renaissance Drama.* 277pp. Chicago: University of Chicago Press, 1971. \$9.50
- Little Magazines from the Collections of Rigby Graham and Alec Morris. An Exhibition Held at 1 Newarke Street, Leicester, 12 January-19 March 1970.* Illus. ["Twenty copies" (actually only seventeen) . . . not for sale or publication; listed in AN&Q for the bibliographical record only]. Leicester: The Cog Press, 1970. Not available.
- Lowell, James Russell. *Portrait of a Many-Sided Man,* by Edward Wagenknecht. Port. 276pp. N.Y.: Oxford University Press, 1971. \$7.50

(Continued on p. 96)

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# AN & Q

AMERICAN NOTES & QUERIES

EDITOR *Lee Ash*

ASSISTANT EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

*Lawrence S. Thompson*

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## NOTES

### "THE CHILDRENS THREES"

JOHN CLEVELAND'S "A Dialogue between two Zealots, upon the &c. in the Oath" opens with what has appeared to readers as a most puzzling comment on one of the two zealots:

Sir Roger, from a zealous piece of  
Freeze,  
Rais'd to a Vicar of the Childrens  
threes;  
Whose yearly Audit may, by strict  
accompt,  
To twenty Nobles and his Vailes  
amount.<sup>1</sup>

That Sir Roger is not well-to-do in lines one, three, and four has been admirably noted by the recent editors of Cleveland's poems.<sup>2</sup> Frieze is not a cloth suggestive of even moderate wealth and the computing of his annual income of "twenty Nobles", not counting perquisites, would yield Sir Roger less than seven pounds a year. As Morris and Withington point out, "even in 1640 . . . [he] was not passing rich" (p. 83).

But what is to be made of the second line? In what way has Sir Roger been changed by being

"rais'd to a Vicar of the Childrens threes"? It is the obscurity of this line that makes the opening of the poem difficult. The children's threes could refer to that third of the estate of a London citizen given to his children (one third being given to his wife and one third to his executors), and, as Cleveland's editors point out, he may refer to the administration of wills in London, "though what light this throws on Cleveland's line is not clear" (p. 83). The reason for lack of light is that if Cleveland had meant that Sir Roger had become a clerk of the children's threes or had been left something by this method of estate division, he would be much better off in line three than in line one.

It is likely, however, that what Cleveland is doing in line two is providing a paraphrase of the latin term, *jus trium liberorum*. "Augustus granted certain privileges, known compendiously by this name, to fathers of three children. The privileges included exemption from certain taxes and preference among candidates for office".<sup>3</sup> Obviously the laws of Augustus did not apply in mid-century London, but the latin tag seems to have made its way into 17th-century usage, although with slightly changed connotations. Since many fathers, in any age, could claim *jus trium liberorum*, the phrase came to stand for the most common, and hence, least effective, sort of political or official reward. Jeremy Taylor, in *The Liberty of Prophesying* (1647), uses the phrase with this changed meaning. Taylor fears he will gain no recognition for his work beyond being the father of three children, in other words, almost no praise at all.

I began to be sad upon a new stock, and full of apprehension that I should live unprofitably, and die obscurely, and be forgotten, and my bones thrown into some common charnel-house, without any name or note to distinguish me from those who only served their generation by filling the number of citizens, and who could pretend to no thanks or reward from the public, beyond a *jus trium liberorum*.<sup>4</sup>

Not only were Taylor's book and Cleveland's poem published in the same year, but their careers are strikingly parallel. Both were Cambridge scholars; both had some sort of academic connection with Oxford; both joined Charles I and his court at Oxford and participated in the intellectual life of that court; and no doubt both were familiar with the phrase *jus trium liberorum*, in its classical and modern senses. Hence, Cleveland may well have used the English paraphrastic reference to indicate the inconsequence of Sir Roger politically and financially, or at least his inconsequence until his party came to power.<sup>5</sup> This reading of line two does shed some light on the opening of the poem by solving the problem of the lack of change in Sir Roger's state after his being raised to the vicarage of the children's threes.

William P. Williams

Northern Illinois University  
DeKalb, Illinois

## THE 'PALM' TREE IN THE FOREST OF ARDEN

IT IS UNFORTUNATE THAT the earliest extant text of *As You Like It* is that of the First Folio, for if even one Quarto text existed several puzzling details in the play might be resolved. The fact that the play was entered on the Stationers' Register in 1600 as a precaution against its unauthorized use indicates that it was regarded as a valuable enough stage property to protect.

If we are correct in assuming that no printed version of the play had appeared before the First Folio, the Folio text must have been set up from a manuscript copy. This is speculation, of course, for there is always the possibility that one or several printed texts of the play existed in 1623 which have not survived. However, at least one of the puzzles presented by the play can be resolved very nicely by making the initial assumption that the Folio compositor was working from a hastily written manuscript copy. While it is extremely unlikely that the manuscript was in Shakespeare's hand (the play having been written a quarter of a century earlier), we may surmise that the penmanship of the copyist was little better than the dramatist's is reputed to have been. Whoever was responsible for making up the copy of the play

1. *The Poems of John Cleveland*, ed. Brian Morris and Eleanor Withington (Oxford, 1967), p. 4.

2. *Ibid.*, p. 82.

3. Sir Paul Harvey, *The Oxford Companion to Classical Literature* (Oxford, 1962), p. 232.

4. *The Whole Works of Jeremy Taylor*, ed. Reginald Heber and Charles Page Eden (London, 1847-1852), V, 341.

5. *Poems of Cleveland*, p. 4. Line 6 of the poem reads, "Untill the Scots can bring about their parity".



used by the Folio compositor seems to have made Shakespeare's setting even more idyllic than the dramatist intended.

Shakespeare's chief source for the play, we know, was Thomas Lodge's pastoral romance, *Rosalynde: Euphues Golden Legacie*. In Lodge's work, the two heroines go to the Forest of the Ardennes. Shakespeare, seeking to Anglicize the locale, would naturally think of shortening "Ardennes" to "Arden", since Arden was his mother's maiden name and there was a Forest of Arden in his native Warwickshire. Despite its romantic aura, Shakespeare seems to have intended his forest to be a real, rather than a fabulous, setting for his play.

In I, i, we learn that the action of the play takes place in France — Oliver refers to his brother Orlando as "the stubbornest young fellow of France". Later, on the borders of the Forest of Arden, we find olives growing. Rosalind tells Phebe that she "will know my house," 'Tis at the tuft of olives here hard by" (III, v, 74-75). Oliver looks for "A sheepecote fenc'd about with olive trees" (IV, iii, 78). We may tentatively assume, then, that the forest is imagined to be in southern France. However, Rosalind has found one of Orlando's poems to her "on a palm tree" (III, ii, 179), which seems rather odd, although the dwarf palm (*Chamaerops humilis*) is native to southern Europe. The word "palm" in manuscript might have contained a script which the Folio compositor interpreted as "palm" when what was meant was undoubtedly "holm" (i. e., the ever-

green oak, *Quercus ilex*). There would certainly be oak trees in southern France, and also in the Forest of Arden: compare II, i, 31; III, ii, 238; IV, iii, 105. An alternative explanation for "palm" is that it is a dialect term for the yew tree (OED).

However, we still have to account for the "lioness" referred to four times in Oliver's account to the ladies of how Orlando saved his life (IV, iii, 99-157). Like palm trees, lionesses are rare in southern France. Nevertheless, "lioness" must have been what was written, and what was intended. It looks as though Shakespeare made the solecism deliberately to impress the heroine (and the audience) with the bravery of her lover. (Oliver could also be embroidering his tale for their benefit.) Certainly if the Rome of Julius Caesar can have clocks, then the Forest of Arden can have a lioness (if not, perhaps, a palm tree) among its strange inhabitants.

David A. Giffin

Kentville, N. S.

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#### ANOTHER SOURCE FOR "THE RAVEN"

ALTHOUGH NUMEROUS SOURCES and influences have been proposed for Poe's use of a bird of ill-omen and foreboding in "The Raven", there has been no specific suggestion, I believe, for the aspect of the raven as "emblematical of Mournful and Never-ending Remembrance",<sup>1</sup> which Poe mentions in "The Philosophy of Composition". This par-

ticular role of the raven may well have been suggested to Poe by an episode in *The Career of Puffer Hopkins*, a novel by his New York City acquaintance Cornelius Mathews, which Poe is known to have read not long before writing "The Raven".<sup>2</sup>

In *Puffer Hopkins*, Fob, a tailor dying in a New York City tenement, keeps a blackbird which reminds him of his lost love and of the better days he knew in the country. He speaks to Puffer of the bird:

"You wonder I doubt not, to see this blackbird here — don't you?" said the tailor detecting the question which Puffer's looks had often asked before: "What business have I with a blackbird, unless I might fancy that I could catch the cut of a parson's coat from the fashion of his deep sable feathers. That blackbird, sir, is to me and my opinions, what the best and portliest member of Congress is to the mind of this metropolis. He has come a great way out of the country, from the very fields where I was born, and where my childhood frolicked, to remind me of the happy hours I have passed, and the sweet dreams I have dreamt, in the very meadows where he and his brethren chattered on the dry branches of the chestnut tree. He stands to me for those fields and all those hours and occasions of the past. I am a fool for being so easily purchased to pleasure: and so I am!"<sup>3</sup>

His fiancée Martha arriving too late to save him, Fob dies, staring fixedly at the blackbird, a symbol of all he has lost:

A little while after sunset — the room was growing dark in all its corners — he began to talk aloud again. He called, over and over again, for an old serving-man of the homestead, whose name he mentioned, to come to his side; fixed his look upon the beam, and clasped

tighter and tighter Martha's hand in his. With the gentle motion of the wind upon a field of autumn grain, his spirit stole away; and at an hour past sunset Fob was dead.<sup>4</sup>

*Puffer Hopkins* was published serially in *Arcturus* in June 1841–May 1842 and then in book form late in 1842, at the beginning of the period in which it is believed Poe wrote "The Raven".<sup>5</sup> It was probably the serialized version which Poe read, for he refers to *Puffer Hopkins* in his capsule commentary under Mathews' autograph in *An Appendix of Autographs* for *Graham's Magazine* of January 1842:

Mr. Cornelius Mathews is one of the editors of "Arcturus," a monthly journal which has attained much reputation during the brief period of its existence. He is the author of "Puffer Hopkins" a clever satirical tale somewhat given to excess in caricature, and also of the well-written retrospective criticisms which appear in his magazine. He is better known, however, by "The Motley Book," published some years ago — a work which we had no opportunity of reading. He is a gentleman of taste and judgement, unquestionably.

His MS. is much to our liking — bold, distinct and picturesque — such a hand as no one destitute of talent indites.

Since Poe read *The Career of Puffer Hopkins* before writing "The Raven" and since he implicitly characterizes Mathews' work as "bold, distinct and picturesque", we may assume that the use of a blackbird in *Puffer Hopkins* to convey the quality of *Mournful*

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Queries & Replies

and *Never-ending Remembrance* was in Poe's mind during the composition of "The Raven".

Allen F. Stein

Duke University

1. So important is this function of the raven, that in "The Philosophy of Composition" Poe declares that he reserves its impact, revealing it only at "the very last line of the very last stanza" of the poem.
2. Poe is also known to have read Albert Pike's "Isadore" (published in the *New York Mirror*, 14 Oct 1843), which associates a mockingbird with a bereaved husband's lost happiness, but the bird is mentioned only once in the poem's twelve stanzas and does not serve as an important symbol.
3. Cornelius Mathews, *The Career of Puffer Hopkins* (N.Y., 1842), p. 93.
4. Mathews, p. 251.
5. Killis Campbell, *The Poems of Edgar Allan Poe* (Boston, 1917), pp. 246-247.

## QUERIES

*Cellar doors in Philadelphia* — In *The Papers of Benjamin Franklin* (Yale Edition, 14:343), BF's letter to Deborah Franklin requests, 24 December 1767, "a Lump of that Sort of Stone we make Steps and Cheeks of Cellar doors of, at Philadelphia". The editors' footnote this as follows: "Either of the side pieces or uprights of a door, gate, or window frame. Precisely what kind of stone Philadelphians used to produce them is not clear". Surely some architectural historian, and a geologist friend perhaps, can identify the "kind" BF is most likely to have meant? — *Burton Tysinger, New York, N.Y.*

"To ride a hobby . . .". Origin? — Found in Darwin's notebook of 1837 (*Life and Letters*, I, 370), "You certainly make a hobby of Natural Selection, and probably ride it too hard . . .", wrote Joseph D. Hooker, supporter of Darwin. What is the earliest use of the phrase, and what was its origin? — *Mary Y. Kent, Chicago, Ill.*

*Mount Auburn Cemetery* — 19th Century references to it are wanted, from novels other than Howell's *A Modern Instance*, and Bellamy's *Looking Backward*. — *Barbara Rotundo, Albany, N.Y.*

*Lord Dundrennan's library* — Where is there a marked copy of the sale catalogue of the library of Thomas Maitland, Lord Dundrennan (1792-1851) published in 1851? I am especially anxious to know who ("D.A.") purchased Sannazarius' *Opera Omnia* (Lyon: Gryphius, 1549). The copy at hand contains the armorial bookplate of "Sir Joun Anstruther of that ilk Baronet" (1753-1811). — *Robert Lambert, San Francisco, Calif.*

*Missing Audubon plates* — Three additional plates missing from the Library of Congress's second copy of John James Audubon's elephant folio edition of his celebrated *The Birds of America* (1827-38) were recently purchased from an incomplete set that was broken up for sale by the Field Museum of Natural History in Chicago. Having acquired a splendid perfect copy, the Field Museum decided to dispose of its incomplete set. The three plates involved are numbers CCXXXIII (*Lora or Rail*), CCXL

(*Roseate Fern*), and CCLXIII (*Pigmy Curlew*).

The second copy of *The Birds of America*, formerly in the War Department Library, was transferred by the library of the War College to the Library of Congress in 1929. Presumably it was placed in the Division of Prints and remained there until 1947, when it was transferred to the Rare Book Division. In collating this second copy with the other and complete copy in the Rare Book Division, it was noticed that nine plates were lacking. Efforts to secure the missing plates have thus far resulted in the acquisition of six. In addition to the three recent additions, the Library has been successful in locating three others, namely CCXIII (*Puffin*), CCXLIV (*Common Gallilune*) and CCLXV (*Buff-breasted Sandpiper*). The three plates still lacking from the second set are CCXXIX (*Lesser Scaup Duck*), CCXXXIX (*Coot*) and CCCCXIII (*Valley Quail*). Should anyone know about the availability of any of these, the Library would be interested in learning about them. — *Rare Book Division, Library of Congress, Washington, D.C.*

*Black bird of "The Maltese Falcon"* — Did Dashiell Hammett simply invent the story of the "black bird" which is the basis of the plot of *The Maltese Falcon*, or did he come across it somewhere? If the latter, what are the ultimate sources for it? — *Sumner Ferris, California, Penn.*

## REPLIES

*Samuel Butler quote* (VIII:40) — Since this Query has produced only one (irrelevant) Reply (VIII:154), let me point out that I expected hordes of readers to be before me in doing, that Butler is quoting lines 9-10 of Shakespeare's *Sonnet* 107. — *J. C. Maxwell, Balliol College, Oxford*

*"The Eyes of Dr T. J. Eckleburg"* [Note:IX:20] — Judging solely from the passage quoted I would suggest "pupils" as a more likely emendation than "eyeballs". — *John B. Blake, Chief, History of Medicine Division, National Library of Medicine, Bethesda, Md*

— While Richard Johnson is correct in stating that an oculist's signboard would not be likely to display retinas, would eyes one yard high be "enormous"? Is it not more likely that the *pupils* (dark like the retina) were one yard high? In that event the eyes would have been five or six yards high. A pair of disembodied eyes nearly 20 feet high, surrounded by yellow spectacles, would not only be enormous but also memorable. Since they probably *were* remembered rather than invented, perhaps someone can tell us where the signboard was and who was the original of Dr T. J. Eckleburg? In his anxiety to show that a pre-occupation with the symbolism of this passage prevented previous critics from noting the error in question, Mr Johnson seems almost to dismiss the brilliant image. Would Mr Johnson impose upon Fitzgerald the burden of being but a literal describer of sign-

boards and an incompetent one at that? Poor Shelley, poor Ozymandias. Poor Fitzgerald, poor Eckleburg! — *Paul F. Cranefield, Associate Professor, The Rockefeller University, New York, N.Y.*

"Whistling in the dark" (IX:24). The phrase usually refers to an attempt to ward off fears or dangers in an unfamiliar situation: "I went darkling, and whistling to keep myself from being afraid" (Dryden, *Amphitryon* [1690], act iii, sc. 1); "Are you whistling in the dark to keep your courage up?" (Erle Stanley Gardner, *The Case of the Silent Partner* [1940], ch. 9). In some recent cases it has come to mean "guessing or acting without full knowledge of the facts", probably through the influence of the slang phrase "a shot in the dark": "You're whistling in the dark, aren't you, Dr. Hardy?" ("General Hospital", ABC-TV, 15 April 1968). The Polish rhyme of the query has no connection with

this phrase but refers instead to a European superstition that if one whistles after dark, the devil will appear (see *Handwörterbuch des deutschen Aberglaubens*, VII, 1580; Stith Thompson, *Motif-Index*, G303.16.18; etc.). — *Mac E. Barrick, Shippensburg (Pa.) State College*

*Apocatastasis* (VIII:55; 56; I, VIII:121; IX:57) — The reference to the article "The Ghost in *Hamlet*: a Catholic Linchpin?" (SP, XLVIII) suggested by Mr Battenhouse was not overlooked by the writer when he composed the query on the possible apocatastasis of "Hamlet's" ghost. There is no consideration of Satan's eventual restoration to grace through the almighty power of God in that article. On the other hand, Mr Battenhouse's statement in his reply that Augustine, Aquinas, and the Anglican Forty-Two Articles had "rejected Origen's doctrine of *apocatastasis* and indeed all vari-

### *Largest non-polar glacier* (IX:7; I 42) —

NOTABLE GLACIERS OF THE WORLD		Length miles	Area sq. mi.
Iceland	Vatnajökull	88	3,400
Alaska	Malaspina Glacier	26	1,480
Alaska	Nebesna Glacier	43½	770
Pamirs	Fedtschenko	47	520
Karakoram	Siachen Glacier	47	444
Norway	Jostedalsbre	62	415
Karakoram	Hispar-Biafo Ice Passage	76	125 240
Himalaya	Kanchenjunga	12	177
New Zealand	Tasman Glacier	18	53
Alps	Aletschgletcher	16½	44

— *Jerome Drost, Buffalo, N.Y.*

ations of it" is of value — especially if we agree that Shakespeare was not a heretic. Since, however, the evidence is that he was a practicing Protestant (at St Helen's in Bishopsgate), Shakespeare was, by definition, a heretic according to the Catholic tradition. Moreover, Hamlet's study at Wittenberg University surely was Lutheran (again heretical), a point Mr Battenhouse is cognizant of in his article but shrugs off. (Wittenberg U. was Catholic before Luther's time, but historically there was no W.U. at all in Hamlet's time.) So I should take most seriously what a devout Episcopalian lady confided in me (that she prayed for the devil) were it not perhaps for what a Roman Catholic pastor recently assured me (that God may indeed save Satan), which I take at least as seriously. — R. F. Fleissner, Wilberforce, Ohio

## EDITORS'

### NOTES & READING

A new illustrated booklet of 12 pages (\$1.00), *Indian Battles of the Lower Rogue*, by Frank K. Walsh, covers the final campaign of Oregon's most crucial Indian war. One section contains a guide and map of the points-of-interest along the river. Some 40,000 people take the boat trip each year. *Indian Battles* is the first publication of Te-Cum-Tom Enterprises, 2618 Sand Creek Road, Grants Pass, Oregon 97526. Other works of Western Americana are planned for publication.

Sixty-eight pages of notable books or pamphlets on Early English Theology and Rare Books acquired by the St Mark's Library of The General Theological Seminary (175 Ninth Avenue, New York, N.Y.), show a representation of 1969/70s acquisitions ranging from the early 16th century, and include catalogue card facsimiles (shingled), of about 350 items. This is a useful list which would be even more useful to reference collections in research libraries by the simple addition of a brief author index (including Bible and corporate authors!). We are grateful to the Library, in any case, for this annual review, and we again congratulate GTS for its intelligent acquisition program in this highly specialized field.

*Women — To, By, Of, For, and About*, is a new magazine that claims it "will break the real and imaginary barriers that separate women from each other in contemporary American society, thereby strengthening our position as members of the human race. The human race should be an equal balance of female and male". The first issue contains some interesting reprints of important articles by Margaret Mead, Thomas Rogers Forbes, etc., and a facsimile of *The Revolution* (I:3, 22 Jan 1868), by Susan B. Anthony. The new magazine, to be issued six times a year, costs \$5 for an annual subscription (Box 3488, Ridgeway Station, Stamford, Conn. 06905). From the masthead: "This magazine is one-sided and idealistic; its only concern is communication among women".

The new 1970 revised edition of a guide to America's most fragile hobby, bottle collecting, the *Bottle Collector's Handbook and Pricing Guide*, by John T. Yount is updated with the listing of over 2500 new and old bottles, including the fabulous Jim Beam and Avon series. This book is very useful for the collector as it alphabetically lists collectable bottles, gives collector prices, contains illustrations and classification of bottles, and definitions of bottle terminology. The most up-to-date, authoritative book available. \$3.95 ppd., it is ordered from Textbooks, P.O. Box 3862, San Angelo, Texas 76901.

The annual *Journal of the Printing Historical Society* has gained increasing ovation from antiquarian bookmen as well as printing historians. The contents of No. 5, 1969, is certainly of the same high standard that has been set by previous issues. This number includes a facsimile of a printing type specimen book, almost worthy of reproduction in its own right; there are also articles on The Columbian Press, Anastatic Printing for Sir Thomas Phillipps, Experimental Graphic Processes in England, 1800-59 (Pt III), George Friend: a Memoir, Phototransfer of Drawings in Wood-block Engraving. (Annual subscription \$5.50, incl. an occasional newsletter. PHS, St Bride Institute, Bride Lane, Fleet St, London EC4).

A seventy-five page index to Beryl Rowland's *Companion to Chaucer Studies* (New York: Oxford University Press, 1968), is available for \$2.00 from Linda K. Rambler, Ref-

erence Librarian, Lehigh University, Bethlehem, Pennsylvania 18015. The index was compiled under the direction of J. Burke Severs, Professor Emeritus, Lehigh University, and Albert E. Hartung, Professor and Chairman of the Department of English, Lehigh University.

*Printed Books: 1481-1900 in The Horticultural Society of New York, A Listing*, by Elizabeth Cornelia Hall (279pp. N.Y.: The Society, 128 West 58 St, Zip 10019; \$16), is a "short-title" *Catalog*, arranged in alphabetical sequence by author, recording the collection of approximately 4,000 volumes of botanical and horticultural printed works published between 1481 and 1900 that are in the Library of The Horticultural Society of New York. Facsimile and reissue editions have been included with the date of the original edition noted. Following the main body of the *Catalog* is an extensive list of reference sources to serve as a basis for research and study. The collection is exceptional not only for its wide coverage of more than four centuries of plant literature, but also for its excellence in many categories, such as, the herbals, plant exploration, gardening, landscape architecture, plant monographs and botanical and horticultural serials. The art of botanical illustration is well represented beginning with the primitive woodcuts, superseded by copper and steel engravings (many of which are hand-colored), and terminating with lithographs of the nineteenth century. Miss Hall was formerly Librarian and Associate Curator of Education of The New York Bo-

tanical Garden; she is presently Senior Librarian of The Horticultural Society of New York.

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

The highly significant and durable art books issued by various European publishers and distributed by Weber (13, Monthoux, Geneva) are indispensable for students of the history of art. The *Journal de l'impressionisme* (Geneva: Albert Skira, 1970; 245pp.), by Maria and Godfrey Blunden, richly illustrated, with judiciously selected illustrations, is a document of the period. The color reproductions are meticulously accurate, and few other books on the period are comparable in these terms. The critical commentary is a work of permanent reference value. More documentation can be pulled together on impressionism, but it would be hard to produce a more satisfactory coffee-table book.

A. Mazahéri, *Les Trésors de l'Iran* (Geneva: Albert Skira, 1970; 300pp.), is a sort of a 2,500th anniversary volume on the foundation of the Persian Empire by Cyrus. The present work transcends the ordinary art book in a major degree. Here is a critical survey of Iranian art that is not

comparable in other works on Indo-Iranian culture. The color reproductions are unsurpassed, and Skira might be well advised to offer them as slides or separate pieces to aficionados of the early cultural history of Asia Minor.

Raymond Oursel, *Invention de l'architecture romane* (Geneva: Zodiaque, 1970; 470pp.) is a richly illustrated story of romanesque architecture and a commentary which will have an enduring place in the literature of art history. The illustrations leave nothing to be desired, the commentaries to be improved upon only by the captious.

*Saintonge Romane* (Geneva: Zodiaque, 1970; 410pp.; "La nuit des temps", XXXIII) is another volume which students of romanesque architecture will neglect at their own peril. Careful selections, scholarly commentary, and good, sound reading will lend enduring reference value to this book.

Gaëtan Picon, *Admirable tremblement du temps* (Geneva: Skira, 1970; 154pp.) is a study of the effects of a presumed "trembling" of time by artists throughout the ages, but mainly from the Renaissance to the present. Picon introduces us to a new concept of artistic genius as related to time. His choice of illustrations ranges from recognized masterpieces to Red Army posters and Rexall drugstore window displays.

Jacques Prévert, *Imaginaires* (Geneva: Skira, 1970; 112pp.), deals with the outer limits of fantasy of artists, but limits which often reveal the essence of genius. Many



of the works selected show singular insight into the themes selected; but, more significant, the whole work reveals a trend of artistic inspiration which has been highly productive, particularly in recent years. It cannot be stressed too strongly that all of the books noted in this column are superbly printed, and the quality of the color illustrations is not surpassed anywhere else in the world. Swiss publishers have set a high standard for typographical quality.

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## BOOK REVIEWS

**MCGRAW-HILL ENCYCLOPEDIA OF SCIENCE AND TECHNOLOGY.** Illus. 15 vols., incl. Index. N.Y.: McGraw-Hill, 1971. \$360; special price to schools, colleges, and public libraries, \$295.

These magnificently produced volumes are the third edition of a reference work whose primary purpose it is to present, in very thorough manner, the accumulated knowledge of the physical, natural, and applied sciences.

The organization of this knowledge has been a tremendous undertaking. It pools information from universities, research laboratories, industrial concerns, government agencies, and research foundations. The 7,600 articles by some 2,500 contributors are efficiently arranged and indexed so that maximum exposure to the information is possible with minimum effort. The physical format of the volumes is conducive to the user's discovering whether or not the material in the individual articles is sufficient to his needs. The cross-referencing system and the index provide immediate access to any associated information which may be helpful.

There are no misspellings or printing errors noted in more than fifty articles read by this reviewer, and the photographs, charts, graphs and illustrations are very clear, presenting their information with a minimum of clutter. In

short, these pictures really are each worth a thousand words.

There are two guides published for use with the encyclopedia: a "Reader's Guide" and a "Study Guide". The Reader's Guide indicates the most efficient pathways for complete information retrieval, pointing out the most rapid solutions to such problems as finding the answers to general or specific questions, or by using the encyclopedia as a research instrument. It even tells you how much of an article you need to read in order to answer various kinds of questions.

A very useful section of the Reader's Guide is that in which the three main systems of scientific notation (particularly measurement) are discussed and reconciled. For example, in science the U.S. Customary System and the metric system are gradually being phased out and the International System or SI is gradually, however very slowly, coming into general use. This guide discusses the three systems and presents conversion factors from one to the other. It is probably one of the most useful comparisons of the three systems in scientific literature today.

The Study Guide enables the user to further utilize the encyclopedia for self instruction. It lists a series of article titles under general subject headings so that one can see what information is available and where to locate it in the encyclopedia at a glance. Basically, the Study Guide is keyed to a secondary school curriculum but when used in conjunction with the cross referencing system — the index and the bibliographic notations — its range of usefulness is a great deal broader.

There is a general shortcoming to the work: by their very nature, reference books are supposed to present knowledge in a positive manner. So, to a scientist it may be unfortunate that an inkling of the controversies that exist in many areas of science could not have been presented. The articles are written, however, from the particular contributor's point of view, and other equally valid opinions are not aired. Admittedly, this is a petty criticism since time, space, and cost would surely be prohibitive if every opinion was expressed.

As an anthropologist, I find the McGraw-Hill volumes most valuable as an

aid to the understanding of the position of science and technology within contemporary society. Victor C. Ferkiss (*Technological Man*) deals with "the direction that mankind must take if it is going to deal with the new challenges put to the social order by technological change". In modern Western society there is a gap between the level of understanding among scientists and technicians vis à vis most of the literate populace. This gap makes the discovery of an appropriate "direction", in Ferkiss' sense, a difficult if not impossible task. This new encyclopedia affords its users an important link between science and technology and the rest of society's understanding of scientific advance. It is a fine communications bridge over some very troubled social waters. — *Michael F. Gibbons, jr, Department of Anthropology, Yale University*

*Editor's note* — We have used the new edition of the *McGraw-Hill Encyclopedia of Science and Technology* assiduously over the past month in the offices of AN&Q, in connection with an outside project. In every case, where recent information in the natural sciences and in technology was needed or tested, we found the new text to be informative, understandable, and intelligently written for those of us who are trained in the social sciences or humanities. It has never left us unsatisfied, and it has taught us a great deal quite painlessly. We concur in everything that our reviewer has said. — L. A.

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O'MALLEY, C. D., ed. *The History of Medical Education: an International Symposium* . . . (UCLA Forum in Medical Sciences, No. 12). Illus. 548pp. Berkeley: University of California Press, 1970. \$20.

A volume of tremendous importance for the history of medical education grew out of a symposium hosted by the UCLA Department of Medical History and the Josiah Macy Jr. Foundation in February 1968, edited by the late Charles D. O'Malley. Nineteen authors probe many of the most basic and stimulating questions generated by a discussion of the topic of medical education and its history. Philosophical con-

sensus pursuant to the selection of students, appointment of teachers, type and variety of courses taught, range of guidance into the diagnosis and treatment of disease for the student and cost of all the activities is summed up in Wilhelm von Humboldt's statement of 1809 that, "Medicine is not only a technical discipline . . . but a rational science which can only be studied in connection with historical, mathematical and philosophical sciences which are the propaedeutics (sic) of all rational education (*Bildung*). With rare exceptions, medicine as a rational science prospers only in minds which have gone through long and laborious exercises in schools and universities".

The continual striving for excellence in medical education and the changes in knowledge and techniques that must ensue is common to all civilizations spanning recorded history. Less apparent in some of these papers are the demands made upon society by the medical profession and the gains measured in terms of death prevented, of lives improved, and energies released for various creative endeavors. Nevertheless the topic of medical education stimulates historians to investigate and evaluate a broad spectrum of events and this collection includes some excellent syntheses. One example, which I may mention because it also illustrates the virtue a number of articles possess of introducing information formerly not discussed in such detail into English, is the account of medical education in Scandinavia before 1600 given by Dr Wolfram Kock.

Most authors accept the premise that medicine at its best results from organized efforts of individuals and institutions to perpetuate ideals determined by its formally educated practitioners. Innovators throughout history experienced opposition to their ideas for change although a number were successful and rose to become the traditional and, occasionally, legendary heroes of medicine. These figures, such as Hippocrates, Ibn Sīnā, Boerhaave, and Welch, are discussed and sometimes their luster is slightly tarnished by the discovery of precursors or worthy compatriots, although none have been seriously threatened with historical oblivion. For instance, the existence of Gerard Van Swieten's (1700-1772) Viennese pred-

ecessors in the promotion of bedside teaching are brought to our attention by the authority on the Vienna Medical School, Prof. Erna Lesky. Bedside instruction is a familiar theme to medical historians and its pioneers are justifiably respected, but it is fascinating to wonder why this fundamental aspect of a physician's education should have been so long in coming (according to present scholarship, it appeared originally during the Renaissance). The usual inconsequential historical explanation given by those who begin with the current development and work backwards to arrive at the past need not deter us from wondering why the most educated physicians of any period would not have recommended and encouraged the study of diseased individuals by aspiring healers. Cultural mores against exploring a dead body are well known, but restrictions on merely observing and questioning a sick person were rare. Why should an experienced physician and teacher not have brought some of his students to his patients from time to time to demonstrate a favorite theory, therapeutic discovery, etc.? And if this is credible, why have historians become so fascinated with the physician's attempts at bedside instruction, without being more aware of other essential factors such as source and attitude of the patients and import of this type of instruction on hospital policies? Prof. Lindeboom tells us that the hospital administration willingly increased the budget for medicinals for the patients of Sylvius, a notable Dutch teacher who had a preference for expensive chemical drugs, because of the high esteem in which he was held by students and colleagues for, among other things, his practice of introducing students to patients regularly. The effectiveness of Sylvius' teaching had a considerable impact on the extensive acceptance of his basic theories of disease and treatment.

The balance between instruction in theory and practice seems often to have gone askew in favor of theory — at least this is a frequent refrain of medical historians. Many of those practitioners who appeared from time to time to offer practical solutions to difficult diagnostic and therapeutic questions were disparaged as quacks and charlatans who knew little theory, often because they avoided

a traditional medical education. Scholars who harp on the dire results of emphasizing the theoretical at the expense of practical medicine, however, miss the multifarious medical and cultural relations which afford a more meaningful and realistic history of medicine. Several excellent samples of this comprehensive approach are Prof. Kudlein's article, "Medical Education in Classical Antiquity", and Prof. Keswani's "Medical Education in India Since Ancient Time". One need only read these articles to experience an appreciation for the continual interplay between medicine and the society in which it is practiced. How much more exciting it is to study another culture through its medicine, an area of relevance to every member of the society, than by merely limiting the historical review to its political and economic structure.

It was the intention of the sponsors that this volume would generate further investigation into the history of medical education; indeed some authors remark on the work yet to be done, although one need only dip into a few articles to discover a multitude of research areas independently. In addition, the scope and direction of modern medical education gains a perspective from this volume. Reminding us that the problem of educating the physician has existed from the origin of the profession, we also are prepared to accept a multitude of scientific and cultural factors as significant in the practice of medicine and therefore should be studied in the course of a physician's education. Hopefully medical administrators and planners will find this book and the rest of us will encourage them to read it. — *Audrey B. Davis, Curator, Division of Medical Sciences, National Museum of History & Technology, Smithsonian Institution, Washington, D. C.*

The March issue of AN&Q will contain reviews of —  
*Religious Periodicals Index*; Brody's *The English Mummers and Their Plays*, and a revision of Professor Paul J. Korshin's recently published important discussion in the TLS, "On Locating Literary Manuscripts".

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(Continued from p. 82)

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# *AMERICAN NOTES & QUERIES*

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

BIBLIOGRAPHICAL NOTE

PUBLICATIONS RECEIVED

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# AN & Q

AMERICAN NOTES & QUERIES

EDITOR *Lee Ash*

ASSISTANT EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

*Lawrence S. Thompson*

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## NOTES

### LEAR'S CORONET

THE EDITORS OF *King Lear* in both the Arden (1952) and New Shakespeare (1960) series concur in assuming that in Act I, scene i, the coronet brought on stage at line 34 and given to the Dukes of Albany and Cornwall at line 141 was "intended for Cordelia" (K. Muir, Arden edition), representing the "third more opulent" that was to have been hers. This assumption is evidently based on defined as an adornment for the choice of the word "coronet", sons of less rank than the king, and on the fact that the gift is made immediately after the banishment of Cordelia and the reference to her dowry. But neither of these reasons is compelling, and the interpretation of the passage advanced by Professor R. B. Heilman (*This Great Stage* [1948], p. 73), yielding richer dramatic and symbolic significance, deserves support. It suggests, in brief, that this coronet is the royal crown of Britain.

Shakespeare generally uses *coronet* to refer to a small headdress or circlet sometimes representing

an inferior rank, but *coronet* may also refer to a small headdress which is the imperial crown. The crown which is offered to Julius Caesar is described by Casca thus:

I saw Mark Antony offer him a crown, yet 'twas not a crown neither, 'twas one of these coronets. (*Julius Caesar*, I. ii. 236-238)

Caesar's coronet is by various speakers always termed a "crown" (nine times in the play). In the same manner Lear's coronet is termed a "crown" by the Fool twice in the play, the only occasions when Lear's gift is described:

thou clovest thy crown i' the middle and gavest away both parts . . . Thou hadst little wit in thy bald crown when thou gavest thy golden one away. (I. iv. 175-178)

The Fool's language — "clovest . . . The middle . . . both parts" — echoes Lear's remarks (at line 141) and demonstrates the sensitivity with which the Fool has followed the action of I. i, though he was not in attendance at the time. This parallel in text suggests a parallel in action: the first action of the Fool at his entrance is to take off his coxcomb (his crown) and offer it to Kent. The Fool's visible removal of his coxcomb can have meaning only if it repeats Lear's visible removal of his crown. It therefore presupposes a staging of I. i which includes Lear's taking the coronet from its bearer and putting it on (at line 36), as he begins his darker royal utterances, and his removing it and ceremonially giving it to the two Dukes at line 141. The dramatic gesture of the Fool is a significant part of the stage imagery of the play; in demonstrating, by repetition, the folly of Lear's divesting himself of this most important element of his

clothing, the Fool's gesture emphasizes the rich suggestiveness of the verbal imagery of clothing.

Professors Duthie and Dover Wilson, following Greg, suggest that in the Quarto, Lear "retains on his own head the *crown* as symbol of 'The name, and all th' additions to a King' (Cambridge New Shakespeare edition); but Greg continues, to suggest that as the Folio text lacks the stage direction (at line 34), "we must [in that text] suppose that Lear takes the coronet from his own head to part between the Dukes" (*First Folio*, p. 385 n.). Greg's supposition is, I would argue, correct. Lear's original plan was to have parted the coronet three ways; Cordelia's reply requires the division into two. Lear makes a public spectacle of giving away everything, including the crown — "I gave you all" — while thinking that he can still retain the name of king; the play demonstrates his error. Lear's removal of his crown in Act I will explain — as Professor Duthie's thesis will not — where the crown is in Act III when Lear is certainly "bareheaded". If Lear in spectacular fashion gives away his crown in Act I, he may then be allowed to wear a hunting or travelling headdress in I. iv, v and Act II, and no headdress in Act III; if he has not given away the crown in Act I, the critic may well wonder what has become of it.

In Act IV, Lear, fantastically dressed, is "Crowned with rank fumiter and furrow weeds,/With burdocks, hemlock, nettles, cuckoo flowers,/Darnel, and all the idle weeds that grow/In our sustaining corn — crowned with thorns, of

course, symbolizing the suffering and passion he is enduring, and with flowers, symbolizing the hope of resurrection (IV. vii. 45). In his raving in scene vi, he cries "that we are come To this great stage of fools" (ll. 186-187), and, thinking of the gate that let his folly in, takes off again his "crown": "This 's a good block".

There are many interpretations of this line; the most economical is to believe that Lear is speaking of his own new crown (so Duthie-Wilson, p. 251). This crown of thorns points to Lear's folly in giving away his crown of gold; in calling it a good block, Lear accepts the humiliation and anguish that he has brought upon himself as a good and necessary instruction and preparation. Though mad, he is spiritually almost well, ready for the fresh garments that Cordelia will put on him in the next scene — garments that include no crown nor coronet of his kingdom.

George Walton Williams

Duke University

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## MARY SIDNEY'S ". . . TWO SHEPHERDS"

ALTHOUGH THE EXISTENCE of an English Areopagus centered upon the Countess of Pembroke has long been dismissed, it ought nevertheless not be forgotten that the writers who gathered informally about her at Wilton in the 1580s and '90s did have important literary and religious aims in common.



They were implicitly dedicated to continuing the Sidnean spirit in English life and literature — and they were also united by a common Calvinist piety. Indeed, the Sidnean spirit is as much tempered by Calvin as by Castiglione. Although Sidney was held to embody all of Castiglione's desired qualities for a courtier, he was also admired for his piety, dedicating his life to "above all things the honour of his Maker".<sup>1</sup> According to Greville's significant phrase, which juxtaposes the dual elements of Sidney's life, he "sweetly yoked fame and conscience together in a large heart".<sup>2</sup> The influence of Calvinism on English courtly ideals and life is a promising area for scholarly investigation.<sup>3</sup>

Interestingly enough, the same elements of courtly idealism and Calvinist piety are exhibited in the Countess of Pembroke's own "A Dialogue between Two Shepherds, Thenot and Piers, In Praise of Astrea". A minor but charming piece, it nevertheless points to the potential split in the Sidnean ideal, a split which provides a dominant motif in the work of Greville, Sidney himself, and even possibly Spenser.<sup>4</sup>

Astrea, of course, is Elizabeth, the righteous Virgin.<sup>5</sup> The poem was probably written in honour of a visit the Queen made or was to have made to Wilton, and it takes its place among a host of commonplace tributes to Elizabeth.<sup>6</sup> Intellectually, however, it is more revealing than most.

Its two shepherds, Thenot and Piers, compete with each other to sing Astrea's praises. Thenot's praise is characterized as courtly

and neo-Platonic in implication, with the divinity of Astrea being apprehended through natural and cosmic features. She is "a field in flowery robe arrayed", "heavenly light that guides the day", she "sees with wisdom's sight" and "works by virtue's might". Indeed, virtue and wisdom are embodied in her — they "jointly both do stay in her". By seeing and meditating on Astrea's beauty, man may attain to truth. "Let us therefore", argues Bembo, "bend all our force and thoughtes of soule to this most holy light, that sheweth us the way which leadeth to heaven . . . let us climbe up the staires, which at the lowermost steppe have the shadowe of sensuall beauty, to the high mansion place where the heavenly, amiable and right beautie dwelleth, which lyeth in the innermost secretes of God . . .".<sup>7</sup>

Piers, on the other hand, is characterized as a conscientious, indeed iconoclastic, Protestant, who stresses the Calvinist-derived doctrine of the absolute transcendence of the divine and the inability of man's unaided mind to attain to genuine truth. He warns against fallen man's tendency to self-deceptiveness, and echoes the Platonic rejection of poetry as untrustworthy:

Thou need'st the truth but plainly tell,  
Which much I doubt thou canst not well,  
Thou art so oft a liar.

Not only is the corrupt human mind unable to reach any truth, but plain speaking without the distorting intervention of the fancy is stressed.<sup>8</sup> Du Bartas, the 16th-century Calvinist poet par excellence, treats the question thorough-

ly in both the *Devine Weekes* and *Urania*.<sup>9</sup> To each of Thenot's claims, Piers' response is firmly in this vein, rejecting any metaphysical means of describing God, until the confrontation is summed up in the final verse:

THEN. Then, Piers, of friendship tell  
me why,  
My meaning true, my words  
should lie,  
And strive in vain to raise  
her?

PIERS. Words from concerto do only  
rise;  
Above concert her honour flies;  
But silence, nought can  
praise her.

Words cannot embody the ineffability of the design. Although a greater compliment is thereby paid to Astrea, the Calvinist suspicion of the mind's ability to apprehend truth has the last word.

G. F. Waller

University of Auckland

## 'YR STARS FELL' IN THE BEAR

THE CRUCIAL FOURTH SECTION of Faulkner's *The Bear* contains an important reference to a famous astronomical event of which Faulkner scholars may not be aware. As Ike McCaslin reads the family ledgers and learns the tragic story of black and white in the previous generations of his family, he comes upon these entries:

Tomasina called Tomy Daughter of Thucydus & Eunice Born 1810 dide in Child bed June 1833 and Burd. Yr stars fell<sup>1</sup>

Turl Son of Thucydus & Eunice Tomy born Jun 1833 yr stars fell Fathers will<sup>2</sup>

As Ike realizes, "Fathers will" is a reference to old Carothers McCaslin's admission of Tomy's Ter-

1. Thomas Nashe, *Works*, ed. Ronald B. McKerrow (Oxford, 1958), I, p. 7, cf. John Buxton, *Sir Philip Sidney* (1954), p. 37; Fulke Greville, *Life of Sir Philip Sidney*, introd. Nowell Smith (1907), p. 35.
2. Greville, *Life*, p. 40.
3. The present note is a small part of a full-scale study I am at present completing on the influence of Calvinism on Elizabethan thought and literature.
4. It is printed in Davison's *Poetical Rhapsody*, ed. A. H. Bullen (1890), I, pp. 42-44.
5. Cf. Spenser, *The Faerie Queene*, V.ii.ii. For discussion of the background, see e.g. Alastair Fowler, *Spenser and the Numbers of Time* (1964), pp. 196-199, and esp. Frances A. Yates, "Queen Elizabeth as Astraea", *JWCI*, X (1947), 27-82.

6. See Yates, 56-75. My view of the poem's implications would seem to differ significantly from Miss Yates' brief discussion, 64.
7. Baldassare Castiglione, *The Book of the Courtier*, trans. Sir Thomas Hoby, introd. W. H. D. Rouse (1928), pp. 320-321. Cf. Giovanni Pico della Mirandola, *A Platonick Discourse on Love*, trans. T. Stanley (1651), III. stanza IV.
8. See Jean Calvin, *Institutes of the Christian Religion*, I.vii.5, I.xi.11, 12, III.xii.1. Cf. William Perkins, *Of the Calling of the Ministry* (1618), p. 430; Thomas Gataker, *Certaine Sermons* (1637), pp. 69-70. For a fuller, though later, discussion of a Calvinist poetic, see Richard Baxter, *Paraphrase on the Psalms of David* (1692), sigs. A5<sup>r-v</sup>.
9. E.g. *Bartas His Devine Weekes and Works*, trans. Joshua Sylvester, introd. Francis C. Haber (Gainesville, 1965), e.g. pp. 32, 535, 539, 541.

rell's paternity: "cheaper than saying My son to a nigger".<sup>3</sup> And "Yr stars fell" seems an appropriate accompaniment to the entries which bring black and white together under a common curse, to culminate a century later in the encounter between Ike and Roth's mistress, his niece and a negro, at the end of "Delta Autumn". But "Yr stars fell" is also an allusion to the great Leonid meteor shower of November 1833.

The Leonids, so called because they seem to radiate from a point in the sickle of the constellation Leo, are one of the major showers of the astronomical year. Under good conditions at the height of the shower, an observer can expect to see five or more Leonids per hour; but there are times when the Leonids give unusually spectacular displays as the earth passes through the thickest condensation of the tiny particles of dust ejected from the nucleus of the parent comet. The Leonid shower of 1833 was the most spectacular meteoric display in recorded history: "On the evening of November 12, 1833, a blizzard of meteors was observed, falling at the rate of some 100,000 per hour".<sup>4</sup>

The memory of this spectacular and portentous display apparently entered into Mississippi legend, and Faulkner thought it appropriate for Buck and Buddy McCaslin to use it to date the death and the birth. Recognition of the astronomical foundation for the allusion does not weaken the tonal value of the phrase. Rather we should be aware that Faulkner based his reference on a widely known event, and that he may well have chosen 1833 as

the date for Tomy's Terrell's birth because of the ominous Leonid display of that year.

Malcolm A. Nelson

State University College  
Fredonia, New York

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1. William Faulkner, *The Bear*, in *BEAR, MAN, and GOD: Seven Approaches to William Faulkner's THE BEAR*, ed. Francis Lee Utley, Lynn Z. Bloom & Arthur F. Kinney (New York, 1964), p. 64.
  2. *Ibid.*, p. 65.
  3. *Ibid.*, p. 65.
  4. Stanley P. Wyatt, *Principles of Astronomy* (Boston, 1964), p. 224.
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#### F. MARION CRAWFORD AND THE EVIL EYE

ON A VISIT TO ITALY in the winter of 1906 Thomas Nelson Page, who had made his reputation as a writer of stories in the dialect of plantation Virginia Negroes, went to call on F. Marion Crawford. On 21 January he wrote to his mother a letter now part of the Clifton Waller Barrett Library of the University of Virginia: "We find the belief in the Evil Eye almost prevalent among a good lot of Americans who live in Rome. They will tell you that they do not believe in it, but they will not have so and so in their house or meet them if they can help it because it makes their friends uncomfortable. Mrs. Marion Crawford [wife of the Italian-born American novelist whose mother was sister of Julia Ward Howe] told Florry [Mrs Page] pray not let her husband hear her mention so and so's name, as he could not

bear to hear it, and she herself instantly stuck out the first finger and the little finger, like horns, which is supposed to keep off the evil consequences of the Eye. Did you ever hear such rot — such tommy-rot! It is as medieval as putting poison in a cardinal's wine cup at mass".

Harriet R. Holman

Clemson University,  
Clemson, South Carolina

## QUERIES

*Sedan fire* — "Anna had baked plum cakes and that night the Sedan fire was to be lit on the rock on the mountain". (Chapt. VI, Herman Hesse. *Beneath the Wheel*). What did it signify? Is it a custom still practiced? — Richard Wisell, Sharon, Ct

*Mystery organist* — Can your readers identify a poem I read some years ago? The following aspects I recall: small country church — stormy night — regular organist fails to arrive; door suddenly opens — stranger, poorly kept and smelling of alcohol appears. First reception by congregation rather "cool". Stranger sizes up situation — goes to organ and begins to play. Audience spellbound by his playing — suddenly realize that music is over and stranger has departed — unthanked — unwelcomed. Reaction one of mixed emotions, etc. — Frank H. Holt, Potomac, Md

"Jesus H. Christ" — Would anyone have an inkling where Jesus

got the middle initial *H* so often ascribed to him in ejaculations? I have assumed the attribution is phonological only. — R. F. Fleissner, Wilberforce, Ohio

"A seamless web" — Someone, I think perhaps Sir Frederic Maitland, made the observation that when one begins to write history, no matter where he starts, he cuts into a "seamless web". Can anyone give me the exact quotation, its authorship, and its source? There has recently been written a book by Stanley Burnshaw entitled *The Seamless Web* (N.Y.: George Braziller, 1970), but it nowhere gives the source of its title. — Paul S. Clarkson, Worcester, Mass.

"There is some good in the upper class . . ." — Acton (?) — "There is some good in the upper class and some good in the lower class but no good at all in the middle class". I believe it is from Lord Acton but I have checked all the standard books of quotations, ideas, and so forth, and I have had no success. Is this from Lord Acton, another person, or is it a fictional quotation? — Philip Coelho, Halifax, Canada

## REPLIES

*Cabell's "Taboo in Literature"* (I:41) — James Branch Cabell's leaflet, *The Taboo in Literature*, was a pirated reprint from the *New York Evening Post*, 11 Dec. 1920. Neither Merle Johnson's *A Bibliographic Checklist of the Works of James Branch Cabell* (N.Y.,

1921) or I. R. Brussell's *A Bibliography of the Writings of James Branch Cabell* (Philadelphia, 1932) gives the exact date of the printed reprint. — Jerome Drost, Buffalo, N.Y.

*Night of the King's Castration* (IX:24) — I recall that high school students in Carlisle in the late 1940s recited a series of verses that began: "Hi, ho", cried Daniel. "Asshole", cried the King. "Where's the Queen", cried Daniel. "In bed with arthritis", cried the King. "Kill the dirty bastard", cried Daniel. And forty thousand loyal subjects were trampled in the rush. As I recall, each stanza used the same opening and closing line. — Mac E. Barrick, Carlisle, Penn.

*Largest non-polar glacier* (IX:7; r 42, 89) — The answer would depend on several things. First, what does your correspondent mean by "non-polar"? There is only one "polar" glacier in the sense of being at the pole — Antarctica's ice sheet is polar. Since the North Pole is in the middle of an ocean and cannot have a glacier right there, there are no polar glaciers outside of the southern continent of ice. If this is what Miller means, then we would have to give Greenland's ice sheet first place by a wide margin. The ice cap on Novaya Zemlya is probably second in size.

If Miller means to exclude what geologists generally call "ice sheets" or "ice caps" as on Greenland, then we assume that the question might become: what is the largest valley glacier (also called mountain or alpine glacier)? Several answers can be found to this: The Hubbard Glacier in Alaska is noted

as being quite large. Dyson in *The World of Ice*, 1962, notes a length of 75 miles. *Colliers Encyclopedia* gives 72 miles; the *Encyclopedia of Geomorphology* says 65 miles; and Flint's *Glacial and Pleistocene Geology* notes a length of 120km for Hubbard.

The *Guinness Book of Records* (1962 ed.) tells us that the largest glacier is the Bering-Columbus Glacier in Alaska, being "over 100 miles long . . ."; Charlesworth's *The Quaternary Era* states that the Fedchenko Glacier in the Pamirs of the USSR is the longest glacier in the world at 75-77km, but this is clearly out of the running.

Have these been traversed? Both Antarctica and Greenland have been crossed a few times in various places. If the Hubbard Glacier is the sort of thing wanted here a traverse would be vastly easier since this long glacier is only a couple of miles wide and could probably be crossed in short order given a stimulus.

Age of the glacier? This would again depend on the intent and since I have no handy information on that score, I would refer Miller to someone at Yale. I hope that a better answer than this is forthcoming. Glacial ice, of course, waxes and wanes and measurements will be sometimes vastly different from year to year. Some valley glaciers are only a few hundred years old but Hubbard is no doubt older. Perhaps as much as eight or ten thousand years but I don't know from here. — Robert G. Schipf, Science Librarian, University of Montana, Missoula, Mont.

## EDITORS' NOTES & READING

Brian Neal Odell, editor of *Social Thought* (102 Old Oak Drive, Ballwin, Mo.) writes that teachers and students alike have sought a guide to the wealth of available information on black America, and that such a guide is provided by the second edition of *The Negro in America: a Bibliography*, compiled by Elizabeth W. Miller (Cambridge: Harvard University Press, 1970. Cloth, \$10; Paper, \$4.95). Containing over 6,500 entries and 4,000 contributors, it is an extensive annotated bibliography on the American racial scene, divided into chapters on history, urban problems, housing, literature, and education, as well as on intermarriage, language and idiom, black theatre, and racial violence. There are two separate sections on black militancy: the first covering materials published through 1965, the second since 1965. In addition, there are new sections on black studies, black power, the Muslims, and the Panthers. The annotations following each entry are succinct and informative. A guide to further research and an authors' index are also provided.

In 1967 and 1968 Falls City Microcards worked closely with the late Professor David Dowd of the University of Kentucky in developing a corpus of critical and historical sources on the French Revolution to accompany the Falls City Microcard edition of French Revolution pamphlets. The latter is now attaining the status of a major collection, and Professor

Dowd, who used it effectively with his students until his tragic death felt that it should be supplemented by a microform edition of critical and interpretive works which are not generally available in American university libraries. With this object in mind, Professor Dowd went through Pierre Caron, *Manuel pratique pour l'étude de la Révolution Française* (new ed., 1947); Maurice Tourneux, *Bibliographie de l'histoire de Paris pendant la Révolution* (1890-1913; 5 vols.); and the available volumes of André Monglond, *La France révolutionnaire et impériale* (in progress; v. 1-9, 1789-1812). Using Professor Dowd's notes, Falls City is reproducing systematically the printed sources recorded by Caron, Tourneux, and Monglond, as they are available for copying. These materials will be copied on 35mm microfilm, since the variety of sources which must be used will not provide facilities for copying all that is wanted in negatives suitable for use as flat film ("fiches") or opaque microforms. Details available from Falls City Microcards, 1028 Cherokee Road, Louisville, Ky 40204.

An especially welcome reprint is *The Cambridge Modern History* (13 vols.; \$295.00). Libraries which bought the original edition will find that set read to pieces; and the newer research libraries which bought the "popular edition" of the 1930s will discover to their disappointment that the very extensive bibliographies, still very useful, were not reprinted there. A Cambridge paperback reprint which has a place on the shelf of every reader of English literature

— and all of us should be — is the third edition of George Sampson's *Concise Cambridge History of English Literature* (1970; 976 pp.; \$4.95). John Wilson Lewis, ed., *Party Leadership and Power in China* (1970; 422 pp.; \$2.95, in wrappers, also available in hard covers), is a volume of essays by twelve authorities on contemporary mainland China, a virtual encyclopaedia of that jurisdiction. A. B. Bolt and M. E. Wardle, *Communicating with a Computer* (1970; 80 pp.; \$1.95, in wrappers, also available in hard covers), is the Cambridge Press' very useful contribution to the understanding of these indispensable monsters.

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

*Der kleine Pauly* (Stuttgart; Alfred Druckenmüller Verlag), edited by Konrat Ziegler and Walther Sontheimer, is now complete through the third volume (Nasidienus is the last entry). This indispensable tool for classicists supplements the full PW. It is fairly inexpensive for those who are wise enough to subscribe by fascicles (about DM20.— or DM30.— each) or volumes (v. III, DM104.—).

The highly readable, well written English-language books issued by the Corvina Press of Budapest

(Váci Utca, 12) contrast sharply with many clumsily written and produced books from other Eastern European and Asian countries designed to communicate national cultures. Indispensable for the shelf of any gourmet is the work of the Guatemalan poet Miguel Angel Asturias and the Chilean poet Pablo Neruda, *Sentimental Journey around the Hungarian Cuisine* (1969; 120 pp.), with notes on the finest delicacies of Budapest and the restaurants which serve specialties and handsome, imaginative illustrations. The Corvina Press has always issued handsome topographical works, and among the recent ones are: *Panoramas of Budapest* (unpaged; photographs by Lajos Czeizing, text by Ernő Bajor Nagy); *Budapest* (1970; 322 pp.), a guide book with twenty-two maps and fifty-one photographs; and Anna Zádor, *The Cathedral of Esztergom* (1970; 29 pp., 36 pl.). Gyula Illyés, *Once Upon a Time, Forty Hungarian Folk-Tales* (2nd ed., 1970; 324 pp.), is a substantial addition to the literature of folklore.

Georg Lukács, *Marxismus und Stalinismus; politische Aufsätze* (Hamburg, Rowohlt, 1970; 251 pp.; "Rowohlts deutsche Enzyklopädie", v. 327-328), is a perceptive commentary on current tensions between the Marxist and the non-Marxist parts of the world. In another basic Rowohlt series, "Rowohlts Monographien", the latest is number 165, Hans Oppermann, *Wilhelm Raabe in Selbstzeugnissen und Bilddokumenten* (1970; 158 pp.), an original work.

## BOOK REVIEWS

**RELIGIOUS PERIODICALS INDEX:** a Quarterly Index of the Major Religious Periodicals in America. Ed. by Philip Deemer. I:1, Jan/March 1970. N.Y.: Jarrow Press, Inc. (1556 Third Ave., Zip 10028). Subscription \$20.

The appearance of a *Religious Periodicals Index* with broad coverage in English language periodicals of American origin, a planned quarterly issuance two months after the quarter indexed, and at a price within reach of a large circle of personal as well as institutional buyers, is most welcome. The Jarrow Press now offers such an index and, although the first issue was somewhat late, the editor promises that this gap will be brought down to the desired two months within a few issues. Volume One, Number One, listed 214 periodicals for indexing, but the needed issues of 34 had not been received in time for inclusion. This list excludes foreign language periodicals but includes about 150 journals not included in the competing American Theological Library Association *Index to Religious Periodical Literature*, while duplicating only 50 titles. *RPI* indexes only 20 periodicals which are also included in the *Catholic Periodical and Literature Index*.

On principle, "denominational" periodicals are excluded, but this does not mean that major news and opinion journals of important religious bodies, nor their learned periodicals, are omitted. Episcopalians, for example, can find the *Witness*, *Living Church* and *The Episcopalian*, as well as the *Historical Magazine of the Protestant Episcopal Church* (still omitted from the *ATLA Index*), indexed here, but the hundred or more diocesan magazines and organs of special interest groups are not included.

It is good to find a sizeable number of the magazines of theological seminaries indexed, journals which often include important writings of scholars who are readily honored when published in other media. More popular Roman Catholic journals are indexed here than in the *ATLA Index*. The effect of this coverage, which is to be extended to include more periodicals, and adapted to contemporary needs by an alert, search-

ing editorial board, will be to provide an indispensable tool to all who must comment on the developing religious scene, such as preachers, editors, teachers, and students. Factors of current, frequently popular coverage, quarterly as contrasted to very delayed annual issuance (the 1969 *ATLA* volume, issued March 31, 1970, was fourteen months late for January 1969), avoidance of European publications, and relatively low price (\$15.00 as compared to \$40.00) differentiate this index from the older *ATLA Index*.

The structure of the *Religious Periodicals Index* is designed to assist the user and to make possible detailed subject indexing. The *Index* is divided into three sections: Section One consists of three lists of indexed items, one by author, the second by title for unsigned articles, and the third "Documents and official statements". Each article is assigned a distinctive number determined alphabetically either by author or title. There are 2,834 numbered items in this first issue. The author entry is in a standard form and the titles of the periodicals are represented by a system of abbreviations, simple to understand and clearly given in the alphabetical list of periodicals indexed at the beginning of the number. The location of the articles is indicated by month and page number, but there is no repetition of year as all articles represented come from the period of coverage.

Section Two, "Cross reference index by subject categories", contains a list of subject words originating in the material indexed rather than accommodated to a rigid "List of Subject Headings". This provides a sense of vitality in the subject presentation wanting in the structured system used by the *ATLA Index*, where presentation must mold itself to form and there must be a burdensome system of "see" and "see also" references to frustrate and confuse the user. Under subject, reference is to the item numbers given in Section One. This economical form of entry, with only one printing of the entry proper, makes possible very detailed subject indexing. Each article is examined paragraph by paragraph for subject content demanding index representation. Here another comparison with the *ATLA Index* is possible. Although indexing only three



months, RPI has 56 references under "War" and its subdivisions, while the *ATLA Index*, covering the whole of the war filled year, 1969, has only 6 references to actual articles under "War", bolstered by 10 "see also" references. This type of comparison can be exemplified in many other subjects of which "Ecumenism" is an outstanding instance (RPI, 177 references, *ATLA Index* 31). It is this repeated emphasis on topics of the times, in their own terminology, that gives RPI its sense of relevance. In some cases, this exhaustive indexing has led to too large groups of references without practical breakdown. The editors are aware of this problem and are working to correct it. *There is also a section devoted to book reviews.*

The *Religious Periodicals Index* fills a very real place not occupied by any other index, certainly not by the *ATLA Index*, nor the *Catholic Periodical and Literature Index*. RPI sets the user directly and immediately into the center of the present day life of the churches as represented in their periodical literature. This is quite different from helping him to find scholarly articles about subjects currently being studied in the schools. All who need this kind of help should welcome this new *Index* and hope that the editor can continue it, improve it, and insure its regular and early appearance. — *Niels H. Sonne, Librarian, General Theological Seminary, N.Y.C.*

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BRODY, Alan. *The English Mummers and Their Plays: Traces of Ancient Mystery*. (University of Pennsylvania Publications in Folklore and Folklife). Illus. 201pp. Philadelphia: University of Pennsylvania Press, 1970. \$9.50.

A. P. Rossiter in *English Drama* recalls a verse from the play of *St. George and the Turkish Knight*, which the mummers used to give in his Gloucestershire home at Christmas before the first World War. After St. "Jarge" had been killed, he was miraculously restored to life by a doctor who entered saying:

'Ere come I, ole Dr Grub,  
under me 'arm I carry a club,  
in me pock't I carry a bo'le [bottle]  
An'a gr't big volum' o' Harris To'le . . .

This allusion reveals the basic action which is common to hundreds of texts and fragments of texts of the mummers' play — the dramatic ceremonial of death and resurrection dating back to primitive times.

In his lively and well-organized book, Professor Alan Brody re-examines the phenomenon of the mummers' play, stressing its ritualistic elements. The term mummers is misleading, as Brody remarks. It has nothing to do with the child mummers of the West Riding of Yorkshire and East Lancashire who blacken their faces at Christmastime and go from house to house, sweeping the hearth with little humming noises: nor is it to be confused with the courtly mummings of the 14th and 15th centuries, although disguise was a common element, the participants in some areas actually being known as "guizers". The drama which Brody discusses might properly be called "men's dramatic ceremony". It is a play performed by men only, which has survived, with many modifications, into this century. Now it often uses as its *loci* the village pub instead of the private house, yet it retains characteristics which point to its roots in ritual and myth when the men were priests, the primitive agents of magic.

The author finds three categories of action in the ceremony: the Hero-Combat, the Sword Dance, and the Wooing. The first usually involves an announcement of the protagonist, a challenge, the killing, the revival, and the *quête* — a request for reward for the entertainment; the Sword Dance consists of a ritual killing by a community of dancers of one of their number, and a subsequent revival; the third affords us the clearest line of evolution from the primitive fertility ceremony to seasonal folk drama. Brody refers to the work of Harrison, Cornford, Murray, and Gaster, on the development of drama of the ritual to show that the three types are "representative dramatic crystallizations of the rituals of three different religious attitudes similar to those of the Greeks". He is careful not to try to establish any direct relationship between these dramas and the Greek culture yet the essential nexus is one and the same, with the life-giving phallus

of Thrace transformed into the English club.

Appendices on the Netley Abbey Mummers Play, the Greatham Sword Dance Play, the Bassingham Men's Play, the Revesby Play, the Papa Stour Play, and others are included.

At the conclusion of his careful analysis Professor Brody remarks on the astonishing longevity of the mummers' play: "... it is almost a thousand years since there was any reason for the men of the town to meet on one night of the year, to hide their faces, to move from station to station through the town and, in the magic circle, to re-enact the death and resurrection of their earth, the eternal pattern of the seasons". The principal reason for its persistence no doubt lies in the mythic origins of the mummers' drama which invest even the most banal doggerel with an underlying serious meaning. Pertinent here is a remark which Brody repeats of an old mummer in the 1930s who was asked by a German professor at Oxford whether women ever took part in the plays: "No sir' he replied, 'mumming don't be for the likes of them. There be plenty else for them that be flirty-like, but this here mumming be more like parson's work'". The book presents its case with clarity and conviction, and is illustrated with excellent photographs. — *Beryl Rowland, York University, Toronto.*

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Research libraries and special collections of various kinds will find the brief, helpful checklists of holdings at Wofford College, Spartanburg, S.C., useful and interesting. Varying in quality of expertness in compilation, each of the lists indicates the sincere sense of obligation which The Library of the college has toward the scholarly community. All are available at present, the first one for \$1; the rest for \$2 each: *Hymns & Hymnody* (168 titles); *Geography & Travels* (200 titles; 1587-1970); *Children's Literature* (200 titles; mostly 19th century); *Biography* (200 titles; 19th-century Methodist preachers especially well represented); *Carlisle-Smith Pamphlet Collection* (93 19th-century pphs); *Seventeenth Century Imprints* (43 titles). Order from The Wofford Library Press, Wofford College, Spartanburg, S.C. 29301.

## BIBLIO- GRAPHICAL NOTE

### ON LOCATING LITERARY MANUSCRIPTS

*Following is part of a communication to the (London) "Times Literary Supplement" of 11-12-70 (p. 1467), which we believe deserves wide attention in the world of scholarship of the United States. AN&Q had the gracious permission of the TLS editor to reprint, but Mr Korshin wished to make some revisions which have been incorporated here. — The Editor*

The recent description of further autograph manuscripts in the National Portrait Gallery besides those donated to the British Museum is not simply welcome news to literary and art historians.<sup>1</sup> It also convincingly demonstrates how great the unknown, uncatalogued, or otherwise untapped manuscript resources of even the largest institutions may be. Clearly, it is not enough for the scholar interested in manuscripts to check the latest acquisitions of the BM and many other archives must be scrutinized as well. Obviously the need to identify fully all manuscript holdings poses a tremendous problem to scholar and archivist alike. I would like to examine the problem briefly.

A few of the largest institutions, usually those with separate departments of manuscripts, regularly publish catalogues of their acquisitions, almost always quite a while after the accession. The British Museum is the best of these and, while the published quinquennial lists of additions are always many years in arrears, they are augmented by the Department of Manuscripts' own xeroxed or typed tally books, the *British Museum Quarterly*, and the Department's staff Information Bulletin (issued three or four times a year). There is little or no calendaring of accessions until the printed volume appears.

The variations in reporting on manuscript acquisitions of other libraries are considerable. Some report new arrivals in more or less regular catalogues, annual reports, or library bulletins. This is the case with the Bodleian, Houghton,

Huntington, Newberry, the John Rylands, and miscellaneous others. But most institutions do little or nothing systematically to announce such arrivals, so for over a century and a half important manuscripts have been leaving a brief trail in auction sale catalogues or booksellers' lists, and then disappear. Those which are a part of a bequest sometimes are never listed anywhere. In the United States, the serial publication, *The National Union Catalogue of Manuscript Collections*, has since 1959 (most recent annual volume, 1968) been recording accessions throughout the country. This is an excellent publication, but not all libraries or archives report to it, including several of the nation's largest. The first volume attempts to be retrospective, and to record all manuscript holdings of thousands of archives received prior to 1959, but it cannot be expected that such a listing would be complete. The volume lists collections rather than individual manuscripts, so it does not attempt to calendar its entries, but despite its unavoidable shortcomings the *National Union Catalogue* provides a good start for scholars. In the United Kingdom, a similar annual publication, the *List of Accessions to Repositories*, published by HMSO for the Historical Manuscripts Commission, gives a broad survey of new accessions in summary form.<sup>2</sup> However, many manuscripts purchased or acquired in the last century were incorrectly catalogued or are still uncatalogued, which means that their contents may still be largely unknown, except to members of a particular library staff and a few scholars.

A good example of this can be found in the British Museum. It was very common in the 18th and 19th centuries, before the invention of the filing cabinet, to "grangerize" printed books with autograph letters or other manuscript material; such papers would be interleaved with the text or bound in before or after the body of the book. No doubt great manuscript riches are to be found in such volumes. But there is no guide to their contents, for they are generally listed only as printed books. Except for the British Museum, which used to put such books in the Cases, and which generally states in the printed catalogue

that the book in question contains manuscript material, no other library has had a long-term policy of giving such books special classifications. And even in the BM the uncatalogued surprises are great: autograph letters by such writers as Boswell, Smollett, and Byron, have come to light in grangerized books.

We frequently meet the statement that a given manuscript is "lost", "untraced", or "has not survived". In many cases this must be so, but the antiquarian instincts of collectors have been so great for so long that probably many fewer manuscripts perish than we are led to conclude. Even in the 19th century, when letters and manuscripts were cheaper and more plentiful than today, people saved them carefully. A useful example might be the sale of Isaac Reed, the early Shakespearean scholar (*Bibliotheca Reediana* [1807]), quite a large sale, almost 9,000 lots: Reed owned a number of printed books grangerized with autograph letters, and several hundred lots of manuscripts. Of the manuscripts, there are three lots which came to the British Museum later in the century — his manuscript of Gray's poems, a collection of notes on the London stage from 1725 to 1745 called *Notitia Dramatica*, and some of the minutes of the *European Magazine* in the 1780s, of which Reed was an editor, minus the Johnsoniana they were supposed to have contained. Could all the other Reed manuscripts have perished? His grangerized books included the famous interleaved Langbaine, *An Account of the English Dramatick Poets*, with his and William Oldys's notes, now in the BM. But Reed also owned books described in his sale as containing letters of Waller, Smollett, Dyer, and quite a few other literary men. It is hard to believe that all have been lost.<sup>3</sup>

Now, the Reed Sale is only one example of how potentially valuable literary manuscripts have disappeared from sight. Perhaps they are not irrecoverable. Many of Reed's papers must be catalogued under various headings in libraries ignorant of their provenance. There are thousands of private, public, and institutional libraries on the Continent, in Britain, and in the United States, whose manuscript holdings have never been fully ascertained or com-

pletely calendared, and in which numerous "lost" or wholly unknown manuscripts may now lie unperceived. Thus I would like to propose that scholars throughout the English-speaking world spend the next half-decade accumulating their want lists of "lost" manuscripts and that 1976, the year of the United States Bicentenary, be declared International Manuscripts Year. Want-lists could be cumulated and published so that scholars and archivists everywhere could examine their collections. It is to be hoped that a comprehensive bibliography of manuscript catalogues like that of Kristeller would also result for English-language collections.<sup>4</sup> Perhaps massive research assistance or institutional support could be obtained. What has recently been described at the National Portrait Gallery would turn out to be, I suspect, just the tip of an iceberg. — *Paul J. Korshin, University of Pennsylvania*

1. See Richard Ormond, "New B.M. MSS.", *Times Literary Supplement*, 18 September 1970, p. 1039. The manuscripts in question, earlier described in the *TLS*, 9 July 1970, p. 750, are now BM Add. MSS. 54,224-6.
2. There are various reference works, such as *A Guide to Archives and Manuscripts in the United States*, ed. Philip M. Hamer (New Haven: Yale University Press, 1961); see the bibliographical note, pp. xix-xx. For an analysis of manuscript finding aids in the United Kingdom, see Felicity Ranger, "The Common Pursuit", *Archives*, IX, no. 43 (April 1970).
3. It must be remembered, however, that autograph letters are often cut out of the books they have been used to illustrate. For locating autograph manuscripts of this period, a useful source is Hugh Amory, "A Selected Bibliography of 18th Century Documents & Autograph Manuscripts", *Manuscripts*, XX, no. 3 (Summer 1968), 22-29.
4. See Paul Oskar Kristeller, *Latin Manuscript Books before 1600: a List of the Printed Catalogues and Unpublished Inventories of Extant Collections*, 3rd ed. (New York: Fordham University Press, 1960).

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(Continued from p. 98)

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## PUBLICATIONS RECEIVED

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(Continued on p. 128)

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# A N & Q

AMERICAN NOTES & QUERIES

EDITOR

*Lee Ash*

ASSISTANT EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

*Lawrence S. Thompson*

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## NOTES

### RICHARD SHEALE AND THE BALLAD OF "CHEVY CHASE"

ALTHOUGH GENUINE FOLK BALLADS are traditionally anonymous, Ashmole MS 48's unique text of Child Ballad 162A, "The Hunting of the Cheviot", is signed "Expliceth, quoth Rychard Sheale", a name subscribed to three other poems in this same MS (Nos. XVIII, XLVI, and LVI).<sup>1</sup> When Wright edited Ashmole 48 in 1860, he noted that Sheale "certainly claimed the authorship of the ballad of Chevy Chase, and no evidence has yet been brought forward to invalidate his claim" (p. viii). And while scholars before and since have denied Sheale's authorship, Wright's judgment still holds, for none of their opinions have been supported by critical analysis of the poetry in question.<sup>2</sup> Such analysis of the works attributed to Sheale in Ashmole 48 indicates, I think, that he was a professional minstrel who wrote at least three of the poems in the MS, but not poem VIII, the "Chevy Chase" ballad.

Poem XLVIII, though left anon-

ymous in the MS, is the most certain item in Sheale's canon, for here the poet names himself twice: "Becaus my name ys Sheale" (l. 7), and "Both mutton and veile/Ys good for Rycharde Sheill" (ll. 27-28). The twenty-four Skeltonic couplets of poem XLVIII comprise an appropriate stock piece for a wandering minstrel, a farewell to his host, thanking him for a kind reception and a good meal. This occupational clue logically connects Sheale with the minstrel who complains of being robbed in poem XLVI, a work assigned to Sheale in the MS. From poem XLVI we learn that Sheale lived in Tamworth, Staffordshire (l. 44), and that he had some acquaintance with the Stanley family, for he thanks ". . . my good lord and mastar, whom I sarve, . . . And my lord Strang also" (ll. 115, 118), for helping him through his financial difficulty. Sheale probably refers to Henry Stanley who was "styled Lord Strange till 1559",<sup>3</sup> while his father, Edward, Third Earl of Derby, was probably Sheale's "good lord and mastar". If then, Sheale was patronized by the Stanleys, it is not surprising that his name appears both in the title and at the end of poem LVI, an epitaph on the death, 23 February 1559, of the Countess Margaret, Henry's stepmother and wife of Edward Stanley.

In addition to this biographical information, the poetic technique of poems XLVIII, XLVI, and LVI also supports their association with Sheale, for the verse of these three poems shows the consistent hand of one poet. All three are written entirely in couplets and there are several feminine rimes in each work. Sheale's diction is generally

commonplace, but includes a scattering of such Latin derivatives as "perseve" (found in all three poems), "awdacitie", "supplycacion", "lamentacion", "declaracion", "presarve", and "rephar" (refer). The metrics of Sheale's long line poems, XLVI and LVI, defy scansion, for they are written in irregular accentual verse of from nine to nineteen syllables and from four to eight stresses per line.

Accordingly, poem XVIII shows by its metrics alone that Sheale could not have written it. Although XVIII is subscribed with his name, it is written in extremely regular syllabic fourteener couplets, wholly alien to his ragged accentual verse. Thus, the MS attribution to Sheale can not mean that he wrote poem XVIII; the name here probably means only that he supplied the transcriber of Ashmole 48 with a copy of this work. Similarly, Sheale's name after poem VIII may indicate that he was the transcriber's source for "Chevy Chase", but the subscription does not necessarily mean that he wrote the ballad.

While preceding studies have attempted to refute or defend Sheale's claim to "Chevy Chase" through tenuous biographical assumptions or the tacit juxtaposition of passages from the poems in question, the problem is best resolved through a specific contrasting of the diction and poetic technique in Sheale's works and in the ballad. "Chevy Chase" lacks the array of Latinate words found in poems XLVI, XLVIII, and LVI, for while Sheale's diction has been carried over almost entirely into modern usage, the diction of the

ballad was somewhat archaic even by the mid-sixteenth century. For example, "byckarte" (VIII, l. 11, from 'bicker', to attack with missiles), is not listed by the *OED* after 1534. The latest *OED* entry for "sterne" (l. 62, a bold or stern man), is c. 1470, and for "sprente" (l. 67, 'sprang out'), before 1470. "Spurn" (ll. 134, 136, an encounter), "freyke" (ll. 64, 66, 97), "magger" (l. 3, 'maugre') and "verament" (l. 55), are representative of the archaic or obsolete diction so typical of the ballad and so lacking in Sheale's verse.

Three major differences in poetic technique between "Chevy Chase" and Sheale's poetry effectively round out the evidence against his authorship of the ballad. First, alliteration is a recurrent ornamental device in poem VIII:

Bomen byckarte uppone the bent with  
ther browd aros cleare;  
Then the wyld thorowe the woodes  
went on every syde shear;  
Greahondes thorowe the grevis glent  
for to kyll thear dear.  
(11. 11-13)

Yet no such persistent use of alliteration can be found in Sheale's poetry.

The second major difference is the use of rime in Sheale's works and in the ballad. With one exception (XLVIII, 11-14), Sheale always changes his rime from one couplet to the next, while the "Chevy Chase" poet uses the same rime over and over. There is no pattern, however, to his repetition of identical rimes; in Child's transcription, the fifth and sixth stanzas have the same *a* and *b* rimes, which are dropped in the seventh



but picked up again in the eighth stanza, and stanzas thirty-eight through forty-one have the same *b* rime.

Third, and most important, the principle of rime in poem VIII is quite different from Sheale's practice. There is no feminine rime in the ballad, and the poet sometimes puts the rime on a final unstressed syllable: "meany/iij" (ll. 6-7), "he/pitte" (ll. 8-9), "Perse/pitte/contre" (ll. 37-39).<sup>4</sup> But Sheale always rimes on a stressed syllable, so that his lines ending in unstressed syllables are truly feminine rimes, as in these examples from poem XLVI: "relacion/occupacion" (ll. 36-37); "offendyde/spendyde" (ll. 137-138).

Sheale may well have supplied the transcriber of Ashmole 48 with a copy of "Chevy Chase", or, as Child suggests (III, 303), it may have become associated with his name simply because it was part of his repertoire as a minstrel. However, the variations in diction and poetic technique between the ballad and the poems demonstrably his, prove that he could not have written it, and thus, "Chevy Chase" must remain in the tradition of the anonymous folk ballad.

Steven W. May

Chicago, Illinois

1. Quotations from poems in Ashmole 48 and their numbers follow the transcription in *Songs and Ballads, Chiefly of the Reign of Philip and Mary*, ed. Thomas Wright (London, 1860). Wright (p. iv) argues convincingly that the names signed to the poems are not those of the transcribers of the MS. No author's name is connected with the ballad of "The Hunt-

ing of the Cheviot", popularly known as "Chevy Chase", in any of its more modern versions.

2. Thomas Hearne, first to publish Ashmole 48's version of the ballad, in *Guilielmi Neubrigensis, Historia Sive Chronica Rerum Anglicarum* (Oxford, 1719), I, lxxxii-lxxxviii, did not doubt Sheale's authorship. In *Reliques of Ancient English Poetry* (London, 1765), III, 2, Bishop Percy agreed that a Richard Sheale wrote "Chevy Chase", but not that this was the same Sheale identified by Hearne (p. lxxxviii) as "living in the Year 1588 . . . Author of many other Poetical Things". Percy decided that the ballad was written well before 1588, as did Joseph Ritson (*Bibliographia Poetica*, London, 1802, p. 303), who classified it as "manifestly a composition of the preceding century". Both opinions were contested in an anonymous article, "Author of Chevy Chase", in *The British Bibliographer*, IV (1814), 97-107; selections from poem LVI are here presented to show that its style is no less artful than that of "Chevy Chase" and that Sheale could therefore have written both works.

Professors Hales and Furnivall (*Bishop Percy's Folio Manuscript*, London, 1868, II, 1-2), Skeat (*Specimens of English Literature*, Oxford, 1871, p. 67), and Child (*The English and Scottish Popular Ballads*, Cambridge, 1890, III, 303) agreed that Sheale was too mediocre a poet to be responsible for the ballad, but without presenting the evidence to support their opinion.

In refuting Sheale's claim to "Chevy Chase", Ewald Flügel quoted passages from poems XLVI and XLVIII in his *Neuenglisches Lesebuch* (Halle, 1895), pp. 461-462, implying that the writer of such verse could not have written the ballad. Karl Nessler (*Geschichte der Ballade Chevy Chase*, Berlin, 1911), examined the biographical content of the works attributed to Sheale in the MS, arguing that Sheale would have used "Chevy Chase" to glorify the Derbys, his patrons, if he had written it! Nessler's treatment of the Northern spellings and dialect of the

# "SHE" AND "SHEE" IN DONNE'S ANNIVERSARIES

WITH THE AID OF FRANK MANLEY'S superior edition entitled *John Donne: the Anniversaries* (Baltimore, 1963), it is most fitting to re-examine Marjorie Nicolson's well-known theory about the different denotations of the variant spellings "she" and "shee".<sup>1</sup> Basing herself on Grierson's earlier edition of Donne's poetry, Miss Nicolson maintained: "The difference between 'she' and what I call 'double shee' holds good throughout both *Anniversaries*, and may briefly be stated thus: when Donne uses the more common 'she', he is speaking of a real person. When he uses the 'double shee', he is writing in symbolic, universal, and abstract terms about what he himself called 'the Idea of a Woman'" (pp. 87-88). In supporting her contention, Miss

Nicolson (pp. 88-90) finds such distinctions with various pronominal forms in other poems by Donne.

Three textual arguments of varying weight may be immediately adduced against the above interpretation:

I. If Donne differentiated significantly between the spellings of "she", a similar distinction might be expected in the other pronouns; however, difficulties arise at this point. Of the three occurrences of "wee" (*Second Anniversary*, 226, 279, 444), is the reader in one instance to shift focus rapidly from a real to an ideal "wee" and then to understand that the ideal "wee" is ignorant even of the least things (SA, 279-280)? "Mee" likewise appears three times (SA, I, 31, 518); in one of these cases "mee" is found along with "me" (SA, 517-522), yet these pronominal forms can hardly be said to describe two types of speakers. Of the four appearances of "hee" (FA, 158, 218; SA, 199, 443) two designate God (FA, 158, and SA, 443). Yet the Ideal Being is named "he" five times (FA, 156, 462, 464; SA, 404-405). One may note, then, that God is called "he" at FA, 156, and "hee" just two lines later.

II. Though acutely aware of the capricious printing of 17th-century texts (p. 87fn.), Miss Nicolson certainly had no idea that of the twelve long passages among others cited to support her thesis (pp. 95-105), the "she-shee" orthography remains the same in only three of them in Manley's edition.

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ballad, as proofs against Sheale's authorship, are unconvincingly grounded on the use of some of these same words by John Barbour and Sir Walter Scott. Hyder Rollins also denied Sheale's responsibility for the ballad, without citing evidence, in his thorough study of the contents of Ashmole 48 ("Concerning Bodleian MS. Ashmole 48", *MLN*, XXXIV, 1919, 340-351). Rollins concluded that the MS itself was transcribed between 1557-1565, largely from printed broadsides.

3. George Edward Cockayne, *The Complete Peerage* (London, 1916), IV, 211.

4. I have omitted the accent marks which Wright added to "pitte", "Perse", "pitte", and "contre", apparently to indicate that these unstressed syllables are rimes.

III. Given Manley's edition, a referential distinction between "she" and "shee" still presents problems:

A. There would seem no rational plan in calling the Ideal Woman the measure of symmetry and source of beauty, and the real woman a cosmic magnetic force and source of all "Impressions" (Cf. *FA*, 309-310 and 361-362 with *FA*, 220-222 and 415).

B. Surely the following couplets are mutual glosses and refer but to one person:

Shee, for whose losse we haue lamented thus,  
Would worke more fully' and pow'fully on vs. . . .  
So doth her vertue need her here,  
to fit  
That vnto vs; she working more  
then it. (*FA*, 401-412)

C. The heroine defined in terms of the Astraea legend has varying orthographies:

She that did thus much, and much  
more could doe,  
But that our age was Iron, and  
rusty too. . . . (*FA*, 425-426)  
. . . because in all, shee did,  
Some Figure of the Golden times,  
was hid. (*SA*, 69-70)

In conclusion, one must be in accord with the reviews by Herbert Grierson (*MLR*, XLVII [1952], 390-392) and Joan Bennett (*RES*, III [1952], 178-180) of the 1950 edition of *The Breaking of the Circle*.<sup>2</sup> Both critics concurred in the opinion that the variant spellings serve merely as a means of emphasis. It is also noteworthy that in the *Anniversaries* as in the rest of Donne's poetry, if the line-ending rhymes

terminate in a long "e", that "e" has a tendency to be doubled orthographically. This fact bears out the contentions of Joan Bennett and Herbert Grierson that the double "e" was used for emphasis, especially in line-endings so important in the total effect of the heroic couplet.

P. Mahony

University of Montreal

1. *The Breaking of the Circle* (Evanston, Ill., 1950; rev. ed., 1960). It was Hiram Haydn, Miss Nicolson's pupil, who was the first to make a referential difference between "she" and "shee" (see *The Counter-Renaissance*, N.Y., 1950, p. 542). Miss Nicolson's theory, however, is more elaborate and substantial, and thus I deal with hers.
2. In the revised edition of *The Breaking of the Circle*, Miss Nicolson shows her cognizance of these reviews but nevertheless maintains her original conception.

## CUMMINGS' "NOBODY LOSES ALL THE TIME"

IN THE LAST LINE of one of his more well-known poems ("Since Feeling Is First") e. e. cummings says, "And death i think is no parenthesis". In a lesser-known poem ("Nobody Loses All the Time") from the same volume, is 5 (1926), cummings speaks of his Uncle Sol's life, death, and burial. He ends this poem in parentheses.

(and down went  
my Uncle  
Sol  
and started a worm farm)

That these two poems are related seems clear; but, beyond that, "Nobody" illustrates yet another of the verbal and syntactical games cummings was so fond of playing.

In the second stanza of "Nobody" cummings says,

i had an uncle named  
Sol who was born a failure and  
nearly everybody said he should  
have gone  
into vaudeville . . .

Uncle Sol, after having failed at vegetable farming, chicken farming, and skunk farming before he "imitated the/ skunks in a subtle manner" (ll. 24-25), killed himself thereby becoming a success at worm farming. It is because of this final success, even though it occurs in true vaudevillian style, that cummings can talk of Uncle Sol's death as an "auspicious occasion" (l. 29).

Actually, the poem is over at that point, the end of stanza six. Why then does cummings add stanzas seven and eight? Why does he end the poem with the parenthetical statement that Uncle Sol "started a worm farm)" (l. 38), since, clearly, it is unnecessary to the meaning of the poem? Such "overttness" is not common in cummings.

The answer to these questions becomes clear when we look at stanza three, where cummings explicitly indicates, in his own way of course, the way in which the poem must end.

First, the third stanza is set up in the form of an inverted pyramid, each line being shorter than the one before it. This stanzaic form descends toward nothingness, just as Uncle Sol will by the end of the poem. Stanza seven has a similar shape, as one might suspect, be-

cause this stanza concerns Uncle Sol's death. In its form and statement merge. But if this parallel form were the only reason for the seventh stanza it would still be unnecessary. All the form serves to do is to call attention to these two stanzas and to relate them. The real reason for the seventh (and eighth) stanza becomes clear when we examine the *final* words of each of the lines of stanza three. Taking them together they read "inexcusable/ phrase/ to/ be/ needlessly/ added". And this is the reason for stanzas seven and eight, which cummings further indicates by placing the last four lines in parentheses. Having promised in stanza three that he will add a "needless" and "inexcusable phrase", he does so in stanza seven. Having said in "Since Feeling Is First" that death is "no parenthesis", he indicates in "Nobody Loses All the Time" that Uncle Sol found death and success in a parenthesis.

William V. Davis

Wethersfield, Conn.

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## QUERIES

*"Jim Work" and "Gin Work"* — The small farmers of Jesse Stuart's W-Hollow area of Kentucky do "Gin Work", meaning the little, daily chores that must be done close around the farm house as opposed to the harder, all-day work of the farm. They also go "ginning" around town, meaning to wander around looking for amusement without anything specific in mind.

The farmers of the central counties of West Virginia do "Jim Work" and go "Jimming" with precisely the same meanings in mind. There may be a connection between the two expressions. The *American Dialect Dictionary* mentions "gin" but gives no etymology for the word. However, the origins of the West Virginia expression, "Jim Work" can be traced. In Salem, a central West Virginia town, there are older persons who were told as children that the expression was brought in by people from the Valley of Virginia. In that region before the Civil War, male slaves who became too old or feeble to work in the fields were known generically as the "Jims". They were brought into the plantation house and given lighter work, "Jim Work", in the house, yards, and out buildings. Other farmers, whether slave holders or not, picked up the term to designate work of lesser importance. The two terms are so similar in sound that I feel strongly that "Gin Work" is a variant pronunciation of "Jim Work". Further information on the etymology or extent of use of any of these words would be appreciated. — *Avery F. Gaskins, Morgantown, W. Va*

*Montaigne or Stevenson?* — Leonard Woolf attributes the title of his autobiography, *The Journey, Not the Arrival Matters*, to Montaigne. Is it possible that Woolf was misquoting and misattributing Robert Louis Stevenson's "... for to travel hopefully is a better thing than to arrive ..." ("*El Dorado*" in *Virginibus Puerisque*) or can someone locate a similar quote from Montaigne? — *Ernest Siegel, Los Angeles, Calif.*

*Alexander Pope portrait* — What is the present location of the oil portrait by Richardson painted near the end of Pope's life for the Earl of Huntington and inherited by the Marquis of Hastings from whose estate it was sold sometime before 1870? — *Lee Ash, Editor, AN&Q.*

*Camel through a needle's eye?* — (1) It is well known that the post-velar consonants of Semitic, both regionally and historically, exhibit considerable instability. Between both dialects and languages, Proto-Semitic *qāf* (we use the Arabic names) may appear as *hamzah* (the glottal stop), [g], [ġ], [ʃ] and (in Hebrew) [k]; 'ain may be lightened to *hamzah*, and *hā* (pharyngeal *h*) may pass to the ordinary glottal *hā*, while interchange between *hā* and 'ain (both pharyngeals) is also attested. (2) In Arabic the word for 'rope' is *ḥabl* and a collective term for 'camels' is 'ibl. (3) Can a specialist in Aramaic tell me whether forms of the same roots also appear in that language (or for that matter, any older Semitic tongue), and with what presumed phonetic values for the first consonant in each case? If they do, and if confusion of the initials could have occurred, then we may posit that the proverb about the camel and the eye of a needle (Matt. xix: 24) must have originally been: "It is easier for a rope to go through the eye of a needle, etc." (i.e. a rope as opposed to a thread — a vastly more plausible figure!). — *B. Hunter Smeaton, University of Calgary, Canada*

#### READERS!

*Reply! Avoid a "Camelist" vs. "Ropist" schism! L.A.*

*Resurrected bodies* — There have been numerous disinterments of famous persons throughout modern history. I would like a list of them or of references to particular ones and, if possible, citations to printed descriptions of the disinterment. — *Harold Mason, New York, N.Y.*

*Henricus Kratter* — Who was this man who wrote a dissertation *De Meteorlythis* in 1825? — *Bill Nichols, Sharon, Ct*

*G. B. Shaw on Whitman* — In the section called "In Praise of Whitman", in Louis Untermeyer's Inner Sanctum Edition of *The Poetry and Prose of Walt Whitman* (N.Y.: Simon and Schuster, 1949, p. xxvi), George Bernard Shaw is quoted: "Whitman is a classic . . . Curious that America should be the only country in which this is not as obvious as the sun in the heavens!" The source of the remark is not otherwise given, yet it reads like an early Shavian comment. Professor Milton Hindus of Brandeis University wanted to use the quotation in a collection of material about Whitman, which he is editing, but he could not verify it. Neither Mr Untermeyer nor the publishers knew the source, and all the obvious search areas revealed nothing. I have gone through more than a hundred Whitman and Shaw books and countless periodicals. Could Shaw have made the comment in a newspaper interview? Even Professor Stanley Weintraub of Pennsylvania State University, editor of *The Shaw Review*, didn't know where it came from. Does anyone? — *William White, Detroit, Mich.*

## REPLIES

*Bishops of Chalons* (VIII:153) — The See of Châlons was founded according to Abbe Duchesne in the 4th century. St Lumier, who was noted as having miraculous power over animals, was Bishop of Châlons in 580. For further information the inquirer is referred to E. de Barthelemy, *Diocèse Ancien de Châlons-sur-Marne*, 2 vols., Paris, 1861. — *Jerry Drost, Lockwood Memorial Library, SUNY at Buffalo*

*Curtain Lecture* (IX:41) — S. Johnson defines the term as a reproof given by a wife to her husband in bed. The term is derived from a series of papers by Douglas Jerrold, which was published in *Punch* (1846). The papers present Job Caudle as a constant sufferer of his wife who nagged him after they were in bed and the curtains drawn. The papers were titled *Mrs. Caudle's Curtain-Lectures*. The following include usage of the term: "What endless brawls by wives are bred! The curtain-lecture makes a mournful bed" (—Dryden); "She ought to exert the authority of the curtain-lecture, and, if she finds him of a rebellious disposition, to tame him" (—Addison).

*OED* suggests the following: 1633. T. Adams *Exp.* 2 *Peter* ii 5. Often have you heard how much a superstitious wife, by her curtain lectures, hath wrought upon her Christian husband; 1660. Hicckeringill *Jamaica* (1661) 85. I am not awed . . . with the dreadful catechisme of a Curtain Lecture; 1710. Addison *Tatler* No. 243. He was

then lying under the Discipline of a Curtain-Lecture; 1851. Thackeray *Eng. Hum.* iii (1876) 233. As confidential as a curtain-lecture; 1859. G. Meredith R. *Feverel* iii. No curtain-lecturing with a pipe.

Q. K. Philander Doesticks (Mortimer Neal Thomson), a neologist, wrote in *Plu-Ri-Bush-Tah: a Song That's By No Author — A Deed without a Name*, the following: Calling him 'my love,' before folks,/ When she got him in the bedroom,/ And the door was closed behind them,/ She was 'some' on curtain-lectures. (— *Plu.*, p. 131). — *Jerome Drost, Buffalo, N.Y.*

*Marchetti's case of a pig's tale* (IX:41) — The case was originally described in Pietro de Marchetti, *Observationum medico-chirurgicarum rariorum sylloge*, Patavii: Typis Matthaei de Cadornis, 1664, on pp. 161-2. The work was reprinted in Latin several times, including one edition as late as 1772, edited by Domenico Cotugno. A German translation was published in 1673, and a French translation was included in volume 3 of Théophile Bonet, ed., *Corps de medecine et de chirurgie*, Geneve: Jean Anthoine Choüet, 1679. Another translation, *Recueil d'observations rares de médecine et de chirurgie. Traduit en français, et précédé d'une Étude historique sur la vie et les ouvrages de l'auteur, par Auguste Warmont*, Paris: A. Coccoz, 1858, is apparently the one cited by Pennington. The passage in question may be found on pp. 169-171. — *John B. Blake, Chief, History of Medicine Division, National Library of Medicine, Bethesda, Md*

*Beckford Latin quotation* (IX:74) — The lines are from one of the elegies of Propertius: I. xx. 37-38. — *Anthony W. Shipps, Indiana University Libraries*

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## EDITORS' NOTES & READING

It will be a shame if an essay of classic value, "Acton and the C.M.H." (*TLS*, 19 Feb 71, pp. 195-98) must remain anonymous according to the *TLS's* policy. This is one of the finest pieces of historiography that I have seen in many years: a simple explanation of some of the greatest problems of historical writing or, rather, of the writing of history. Simple observations, but of such a kind that most historians seem unaware of their nature. The piece should not be missed by anyone who reads or writes history.

Anyone who might wish to consider attending the Preconference meetings of the Rare Book Section, Association of College & Research Libraries (American Library Association) in Austin, Texas, 16-18 June, should request the descriptive brochure, which includes details concerning accommodations. Write William A. Conway, Clark Memorial Library, 2520 Cimarron Street, Los Angeles, Calif. 90018. Registration is limited to 200 persons. The regular ALA Annual Conference will be at Dallas the following week.

The first volume of *Proof: the Yearbook of American Bibliographical and Textual Studies* will be published by the University of South Carolina Press in October 1971. Edited by Joseph Katz, *Proof* focuses on American literature, art, and culture, through studies in the transmission and recovery of the texts by which they are defined. Contributors are encouraged both to establish the facts and to use them historically and critically.

*Proof I* is a clothbound book of over three hundred pages, with articles on Charles Brockden Brown, Herman Melville, Nathaniel Hawthorne, Park Benjamin, Stephen and Cora Crane, Theodore Dreiser, William Faulkner, South Carolina copyright records 1794-1820, and the theory and practice of bibliography and textual criticism. Continuing features will be the serial Register of Current Publications, a descriptive record of significant in-print books, and probing review articles on noteworthy projects. Illustrations in this volume include the first reproductions of Melville's own copy of the contract for *Moby-Dick* and the newly-discovered dummy of Dreiser's *The "Genius"*.

Manuscripts should be sent to Joseph Katz, *Proof*, Department of English, University of South Carolina, Columbia, S.C. 29208. Subscriptions and orders for single copies go directly to the University of South Carolina Press. Single copies are \$14.95; continuation orders (subscriptions) are \$12.00.

The June issue of AN&Q  
will contain the  
Annual Cumulative Index

## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky and will be continued in subsequent issues.*

## BOOK REVIEWS

DAHL, Robert A. *After the Revolution? Authority in a Good Society*. 171pp. New Haven: Yale University Press, 1970. \$8.50; paper, \$2.45

After the success of *The Greening of America*, Yale Professor Charles Reich's book about today's youth culture revolution, another book by a Yale professor with a jacket design depicting a rock festival and a title *After the Revolution?* is bound at least to comparison. But in this case, the comparison can be dismissed quickly since the books deal with different subjects — different revolutions. Unlike *The Greening of America*, *After the Revolution?* is speaking about political concepts. The author, Robert A. Dahl, does not discuss today's youth revolution as an historically unique phenomenon, but rather he puts talk of political revolution into historical perspective.

Ironically, the fact that *After the Revolution?* is not a "youth" book is one reason why it will be of more than usual value to young people. While many other important books about revolution have been published, too many of them simply repeat and reinforce what young people take for granted. This book, however, relates political ideas to the past. And today, for some young people, the past is a new thing.

The book is in three parts. In the first part, Dahl explains three criteria he uses in deciding whether or not he will accept any particular decision-making process that affects him. The second section of the book is a discussion of the varied forms of democracy. And in the



third section, Dahl applies the principles he has explained in the first two thirds of the book to three problems a democracy must face.

Dahl calls his three criteria for authority the Criterion of Personal Choice, the Criterion of Competence, and the Criterion of Economy. His details on each of these make his points clear. The Criterion of Personal Choice simply means that Dahl wants a decision-making process that will insure that all the decisions affecting him are made the way he would make them. Here, of course, the need for democracy becomes obvious quickly since *everyone* wants decisions to turn out in his favor. A system in which the Criterion of Personal Choice holds for everyone is needed. But as soon as Dahl goes on to the Criterion of Competence, he shows that democracy is not always the answer. He uses the example of a hospital, for one, in which we must take into account superior competence of doctors in medical matters and give them most of the authority in that association. The Criterion of Economy shows further that democracy is not the perfect answer. Naturally, if everyone took part in the making of every decision that affects them, they'd all lose a lot of sleep.

Even this early in the book, I found myself applying much of what Dahl was saying to my own experience with associations. In the case of the student, this can be especially interesting. How does the Criterion of Competence affect the student? Are students incompetent? In his introduction to the book, Dahl states that the university is an institution in which "democratization has not gone nearly as far as in the state". Just how that fact is in accordance with Dahl's principles is something that the student will naturally ask himself.

Another question that concerns students is brought up at the beginning of the second section. That is: Who are "the people" in a democracy? Dahl believes that the question cannot be answered in a theoretical way, that instead pragmatic solutions must be found. He offers a theoretical answer anyway, and that is the Principle of Affected Interests. If you are affected by a decision, you deserve a say in the making of it. Sounds good for the students, but then the competence question arises again.

It was at this point that I began to wish that Dahl would go into more detail about the democratic structure of the university. Especially since *After the Revolution?* will undoubtedly be used by students as a political textbook, an even greater degree of relevance would have been added if Dahl had revealed his own views as to whether or not students come under the heading of "the people". And when Dahl discusses the variety of democratic forms — committee, primary, referendum, and representative democracy — he would have done well to relate these forms to the university. Perhaps even a separate section toward the end of the book on the subject of the university would have enhanced many of Dahl's points.

While I would have liked to have seen more discussion of the university structure, *After the Revolution?* still supplies as much relevance as a student will demand. The last section, called "From Principles to Problems", tackles three of the most undeniably pressing problems that any democracy must face today. First is the problem of inequality of resources among the people that results in unequal power. The second problem has to do with what Dahl calls "the corporate leviathan" — that is, the monster corporations that are swallowing huge amounts of power out of the reach of individual citizens. And the last problem that is dealt with he calls "the democratic leviathan", and it entails the remoteness of the huge democratic system from the individual.

Dahl speaks about each problem somewhat briefly, but he avoids falling into a rut of oversimplification.

In dealing with the problem of inequality of resources, for example, Dahl relates to history. He uses the example of the democratization of Europe during the 19th century to point out that groups of people with low resources can increase their political strength to "push through the process of democratization". The politically weak, he says, "have to learn how to pyramid their political resources". He then explains, as example, how this was done in Europe by what today might be called "poor people gettin' together". The examples will be well taken, but what is perhaps most important about the way Dahl deals with these problems is that he is posing

a method of moving with principles from problems to solutions.

*After the Revolution?* is brief, tight, and to the point. The author himself suggests that the more skeptical of his readers will want to read further, but the book is not too short. With its unusual clarity, it is a useful text for anyone concerned with politics today. — John Birmingham, New York, N.Y.

John Birmingham is the nineteen-year-old author of *"Our Time Is Now: Notes From the High School Underground"* (N.Y.: Praeger; and Bantam, 1970). He is now working on his first novel, which he will complete this summer. L.A.

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DENHARDT, Robert Moorman. *The King Ranch Quarter Horses and Something of the Ranch and the Men that Bred Them*. Illus. 256pp. Norman: University of Oklahoma Press, [c1970]. \$9.95

Steeldust, Billy horse, Copperbottom, bulldog, short horse, American Colonial Quarter Running horse: these are some of the terms applied to one of America's oldest "breeds" of horses. Listen to their names: Little Joe, Peter McCue, Ada Jones, Miss Princess, Nobody's Friend, Zantanon, Hired Hand, Shue Fly, Canales Belle, Della Moore, Concho Colonel, Poco Bueno. What is a quarter horse? Henry W. Herbert described the short-running horses he saw in the 1830s to 1850s: "I was particularly struck by the fact that the American horse, as compared with the English, was inferior in height of the forehead and in the loftiness and thinness of the withers, and in the setting on, and carriage of the neck and crest, while he was superior in the general development of his hind quarters, in the let down of his hams, and in his height behind, and further remarkable for his formation, approaching to what is often seen in the Irish horse, and known as the goose rump. I still think that these are the prevailing and characteristic differences of the horses of the two countries. I fancy that I can perceive the American racer stand-

ing very much higher behind and lower before, than his English congener".<sup>1</sup>

The quarter horse, developed from cross-breeding Spanish stock imported to America via Florida (Chickasaw horses) and what Nelson Nye calls "linebred orientals" from England, was originally a sport animal, raced at short distances.<sup>2</sup> The following passage from J. F. D. Smyth's *Tour in the United States of America* (1784) is often quoted in support of this argument: "In the southern part of the colony and in North Carolina they are much attached to quarter-racing, which is always a match between two horses, to run one quarter of a mile straight out; being merely an excursion of speed; and they have a breed that performs it with astonishing velocity, beating every other at that distance with great ease; but they have no bottom. However, I am confident that there is not a horse in England, nor perhaps the whole world, that can excell them in rapid speed".<sup>3</sup>

The tradition of match races has remained an important element in racing quarter horses, in contrast with racing thoroughbreds in North America; famous matches of the latter are occasional, whereas quarter horses have been steadily "matched" since the 18th century. Starting is still occasionally by "lap and tap" (as the horses approach the starting line, if both are moving, and closely lapped, the starter "taps" them off) or by "ask and answer" (if one jockey is ready, he says "Ready?" and if the other is ready, he answers "Ho", and they're off). The horse must be quiet, yet able to get away as soon as possible at top speed; in a short race, the start becomes a determining factor of utmost importance.

This ability to move very fast combined with a quiet temperament is the quintessence of the good cow horse; as the thoroughbred was developed in the eastern United States and came to dominate racing, and as the west opened up to settlers, the quarter horse type was found to be useful on the plains. Some ranchers deliberately bred for this type, working with what they had, and in the course of the 19th century developed a rugged, hardy, fast, quiet work animal. Quarter horses still have the heavy musculature that Herbert noted, being compact powerhouses.

Robert Moorman Denhardt, long associated with the American Quarter Horse Association, has been researching and writing about quarter horses since the 1930s. He presents in this book the fruit of years of investigation of the origins of the quarter horse and the people in the southwest who have bred and used them. Among his previous publications are *The Horse of the Americas* (1947) and *Quarter Horses: A Story of Two Centuries* (1967). In all phases of his work he has depended heavily on oral history techniques, and uses his findings effectively and judiciously. With a very few others, he has created the literature of the quarter horse.

About one third of *The King Ranch Quarter Horses* is devoted to a brief history of the founding of the King Ranch, and to biographical sketches of the key King Ranch personnel involved in their program of quarter horse breeding and development. There are most interesting glimpses of the social life of South Texas. Part of that life was racing with one's neighbors, and possibly that motivation led many breeders to return to the "line-bred orientals" now termed thoroughbreds, for the introduction of more speed. In the development of the thoroughbred, some families produced more sprinters than stayers, and the two types were not only distinguished by performance at different distances, but by physical types. The sprinters tend to be more muscular, closer knit; stayers have smoother musculature and longer, often taller bodies. The quarter horse breeders often used the sprinting, or short horse families in their breeding programs. The King Ranch, however, while interested in the speed characteristic, embarked in the early 1920s on a remarkable program, under the leadership of Robert J. Kleberg, jr, for the development of a quarter horse that was primarily a working cow horse. Like the development of the Santa Gertrudis cattle by the Ranch, it followed a classic breeding pattern in a rigidly systematic way, with great success. The details of this program are described in full, with numerous appendices listing stallions and mares in their many and close relationships.

In early 18th-century England, farmers began to breed sheep, cattle, and horses along the lines used today, and

to form distinct breeds. Roberts defines a breed as a group of animals having a number of distinctive qualities and characteristics in common, and the power to transmit those distinctive traits with a good degree of certainty, a distinctive name, and a pedigree recorded two or three generations.<sup>4</sup> A studbook is established after breeders have more or less fixed the type, and the rules of registration become stricter as the years pass, culminating with admission given only to animals whose sire and dam are registered. The quarter horse studbook was established in 1941, and registry partially restricted in 1962.

Wright points out that the development of herds with such distinctive qualities follows the inbreeding of the best to the best individuals, and the improvement later by selection within the "pure" breed.<sup>5</sup> Lush<sup>6</sup> tells us that inbreeding is the severest test of the hereditary worth of an individual that can be made, and the King Ranch searched long years, according to Denhardt, and to J. Widmer<sup>7</sup> to find such an individual for its foundation sire, Old Sorrel. They then used what might be called intensive linebreeding to concentrate and preserve his "blood" and also rigorous selection. No animal was put into the carefully regulated manadas (breeding-mare bands) without meeting range requirements, i.e., working cattle. No inferior or unsound animal, regardless of pedigree, went into the breeding program. No stallions except the sons or grandsons of Old Sorrel were used, and "fresh" blood entered the program through the distaff side.

Denhardt once wrote "It is a fact that a few good Quarter Horses have carried thoroughbred blood".<sup>8</sup> It is not clear whether his tongue was in his cheek, but it is obvious in *The King Ranch Quarter Horses* that they at least have had many and strong infusions of thoroughbred blood through the years, but not such that the prized short horse characteristics were lost.

This book is well designed, and the plates well selected. The bibliography does not perhaps include all that a bibliographer would wish (volumes and pagination of articles, for instance), but it is usable. It seems curious that the early volumes of the studbook of the American Quarter Horse Association are

not listed. On page 165, a reference to a "well-known Peggy mare" surely must be "Peppy" mare. With these few reservations, the book is a good addition to the literature of the southwest, and to hippobibliography. — *Ellen B. Wells, Associate Osler Librarian, McGill University, Montreal*

1. Henry W. Herbert, *Frank Forester's Horse and Horsemanship of the United States*, 2 vols. (N.Y.: Stringer, 1857), I, p. 116.
2. J. F. D. Smyth, *Tour in the United States of America*, 2 vols. (London: G. Robinson, 1784), I, pp. 22-24.
3. N. Nye, *The Complete Book of the*

*Quarter Horse* (N.Y.: A. S. Barnes, 1964), p. 22.

4. I. P. Roberts, *The Horse*, 2nd ed. (N.Y.: Macmillan, 1906), p. 49.
5. S. Wright, "Mendelian analysis of the pure breeds of livestock", *J. Heredity* 14:339-348, 1923.
6. J. L. Lush, *Animal Breeding Plans* (Ames: Iowa State College Press, 1945), p. 284.
7. J. Widmer, *The American Quarter Horse* (N.Y.: Scribner's Sons, 1959), p. 46.
8. R. M. Denhardt, *Quarter Horses: a Story of Two Centuries* (Norman: Oklahoma University Press, 1967), p. 79.

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(Continued from p. 114)

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# *AMERICAN NOTES & QUERIES*

Volume IX Number 9

May 1971

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NOTES

QUERIES & REPLIES

EDITORS' NOTES & READING

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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## PUBLICATIONS RECEIVED

- American Historical Catalog Collection: [Trade Catalogs of] Dover Stamping Co., 1869 — *Catalog of Tinware*, 225pp. \$4.50; J. W. Fiske, 1893 — *Catalog of Weathervanes*, 150pp. \$4; L. H. Mace & Co., 1883 — *Catalog of Woodenware*, 76pp. \$3.25; Rochester Optical Co., 1898 — *The Premo Camera*, 112pp. \$4; Sears, Roebuck & Co., 1908 — *Catalog of Solid Comfort Vehicles*, 80pp. \$3.25; Whitall, Tatum & Co., 1880 — *Catalog of Glassware*, 80pp. \$3.25. All profusely illus. facs. Princeton: The Pyne Press, 1971. Paper only. Prices as listed.
- Breton, Andre: *Magus of Surrealism*, by Anna Balakian. Illus. 289pp. N.Y.: Oxford University Press, 1971. \$10.
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- Chalmers, George. *An Introduction to the History of the Revolt of the American Colonies*. (1845). 2 vols. N.Y.: Da Capo Press, 1971. \$35.
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- Dearborn, Henry. *Revolutionary War Journals of, 1775-1783*. Ed. by Lloyd A. Brown & Howard H. Peckham; With a Biographical Essay by Hermon Dunlap Smith. (1939). 264pp. N.Y.: Da Capo Press, 1971. \$12.50
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- Franklin, Benjamin, *The Life and Times of*, by James Parton. (1864). 2 vols. N.Y.: Da Capo Press, 1971. \$39.50
- Grierson, Francis. *The Valley of Shadows*. Ed. by Harold P. Simonson. (Masterworks of Literature Series, M-28). 223pp. New Haven: College & University Press, 1970. \$6; Paper, \$2.45
- Higbet, Gilbert. *Explorations*. 383pp. N.Y.: Oxford University Press, 1971. \$8.50
- History of American Presidential Elections, 1789-1968. Ed. by Arthur M. Schlesinger, jr and Fred L. Israel. 4 vols. (3959pp.). N.Y.: McGraw-Hill Book Co. (in association with Chelsea House Publishers), 1971. \$135.
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- Petter, Henri. *The Early American Novel*. 500pp. Columbus: Ohio State University Press, 1971. \$12.50

(Continued on p. 144)

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# AN & Q

AMERICAN NOTES & QUERIES

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ASSISTANT EDITOR

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## NOTES

### PAPER IN THE 17TH CENTURY

In 1923 R. W. CHAPMAN, in a paper read to the Bibliographical Society,<sup>1</sup> referred briefly to a 1674 report to Bishop Fell dealing with lots of paper being offered for sale.<sup>2</sup> In 1927 he presented a fuller analysis of the report<sup>3</sup> in which he noted that, although "the watermarks have ceased to correspond with the names of the 'sorts'. . . the names of the sorts indicate sizes . . .".<sup>4</sup> He adds that "The appropriation of the terms to dimensions was no doubt a gradual process; but it seems to have been complete in 1674, and I should be surprised if it did not begin much earlier".<sup>5</sup>

Some few years later, Edward Heawood commented<sup>6</sup> that the list Chapman had reprinted contained designations of watermarks and sorts in too confused a relationship to enable any firm conclusions to be drawn.<sup>7</sup> However Philip Gaskell, in an article dealing with 18th-century British paper,<sup>8</sup> stated that the system under which the watermark or sort designation represented a given size was well developed by

1674, and in an accompanying table described the relationship between the designations and sizes in the 1674 list.<sup>9</sup>

In view of such disagreement and of the apparently limited nature of available evidence, it might be useful to put on record some additional information about paper designations and price in the late 17th century.

The evidence is found in a ms account book in the collections of the Connecticut Historical Society. It was kept by Henry Wolcott (1611-1680) of Windsor, Connecticut, who utilized a somewhat modified form of the shorthand system developed by John Willis.<sup>10</sup>

In 1959 and 1960 this author prepared a translation of the Account Book of the Society, the transcript of which is available for examination in the Society's library. Clearly any transcription of material in a special shorthand system must be originally phonetic, and the final transcription in more recognizable orthography is an approximation only and sometimes highly conjectural. With this cautionary explanation in mind we may examine the entries in the account book:

In 1672 Henry Wolcott was in London to buy goods to be carried back to New England and sold. On 24 February 1671/2 he notes that he bought of Mr Budd one ream of Caen pott [kan pot] pages of the account book devoted Morlaix [mor lis] for 0/3/6 . . . four quire of fine paper [sic] for 0/1/4.

It is interesting to compare the prices for the quires and reams with those Chapman provided for 1674. Of more significance, perhaps, is Wolcott's terminology. The

basic question is whether his intention was to identify the paper by size and/or quality in the designations he used. Although the final answer must be left to those more knowledgeable in this area, it is important to note that the twelve pages of the Account Book devoted to the transactions of this trip contain carefully detailed lists with appropriate designations and prices of the varieties of goods purchased, indicating that Wolcott was attempting to compile a clear and precise record of all his transactions.

Comparing the 1674 list with these 1672 entries, we find in the later list six entries for Caen pott paper in various dimensions and at various prices:  $12\frac{1}{2} \times 8$  - 0/5/0;  $12 \times 8$  - 0/4/6;  $12 \times 7\frac{1}{2}$  - no price;  $12\frac{1}{2} \times 8$  - 0/4/3;  $12\frac{1}{4} \times 8$  - 0/4/6;  $12 \times 8$  - 0/4/3. This compares with the 1672 Caen pott of unspecified size priced at 0/4/6 for the ream. Although the 1674 list does not have an entry for Fine Morlaix, it does have Morlaix paper  $11\frac{1}{2} \times 7\frac{1}{2}$  - 0/2/8;  $12 \times 8$  - 0/3/6;  $12\frac{1}{4} \times 8\frac{1}{4}$  - 0/4/0; Ordinary Morlaix  $13\frac{1}{2} \times 9$  - 0/3/8; Larg Morlaix  $13\frac{3}{4} \times 9$  - 0/3/5; Crowne Morlaix  $13\frac{3}{4} \times 9$  - 0/4/3; and Fine Morlaix Crowne  $13\frac{3}{4} \times 9$  - 0/5/0. Some of these are comparable to the 1672 Fine Morlaix at 0/3/6 for the ream. There is no designation in the 1674 list similar to the "fine paper" of the 1672 entry.

It would seem that if in the 1674 list the designations Morlaix, Ordinary Morlaix, and Larg Morlaix are meaningful distinctions, then the Fine Morlaix of 1672 is also. The same is true for the Caen pott.

Whatever we may make of the

three paper entries, as a merchant no doubt keenly interested in value received, Wolcott was making note of those designations that seemed significant to him. At any rate the designations and prices are now a matter of record, hopefully a useful supplement to our knowledge of the paper trade in the 17th century.

Douglas H. Shepard

State University of New York  
College at Fredonia

1. "Notes on Eighteenth-Century Book-building", *The Library*, Fourth Series, IV (1924), 164-180.
2. Pp. 175-176.
3. "An Inventory of Paper, 1674", *The Library*, Fourth Series, VII (1927), 402-408.
4. P. 403.
5. *Ibid.*
6. "Papers Used in England after 1600", *The Library*, Fourth Series, XI (1931), 263-299.
7. Pp. 264-265.
8. "Notes on Eighteenth-Century British Paper", *The Library*, Fifth Series, XII (1957), 34-42.
9. P. 36.
10. E. H. Butler, *The Story of British Shorthand* (London, 1951), pp. 19-25.

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## SHAKESPEAREAN PUN

IN *Troilus and Cressida*, when the heroine arrives at the Grecian camp, her fickleness is underlined by that devastating pun, "The Troyans' trumpet" (IV, v, 65; Signet edn. All references are to the Signet edns.) Shakespeare used this same pun again, I contend, in what appears at first to be a surprising context — it occurs in *Othello*, II, i, 176, and is spoken by Iago: "The Moor. I know his trumpet".

Is Shakespeare deliberately exploiting the junctural ambiguity to suggest a second meaning behind a perfectly straightforward statement from Iago? There seems to be enough evidence here to suggest that Shakespeare is doing just that. Iago's evil has been amply demonstrated in Act I. The pun occurs at the end of that sequence of events in II, i, in which Desdemona diverts herself from openly fretting over Othello's delayed arrival in Cyprus by half listening to Iago's tirade against women as mere creatures of lust. When she asks Iago "how wouldst thou praise me?" (123), he elaborates upon his cynically bawdy discourse on the nature of women. At its conclusion, Michael Cassio presumably leads Desdemona downstage to await Othello's entrance.

Iago is thus left alone to reveal to the audience the sexual nature of the "web" with which he will "ensnare as great a fly as Cassio"; throughout this scene his attitude has been consistent, and his pun comes immediately after this lengthy aside to the audience. The evidence therefore seems to indicate that Shakespeare has quite

intentionally rounded off this part of the scene with a more subtle repetition of a pun he had already used elsewhere. Its implications are patently untrue of Desdemona, but we are confirmed in our opinion of Iago by a closer revelation of his nature.

H. F. Garlick

University of Queensland  
St. Lucia, Australia

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 CARLYLE'S ANSWER TO THE  
"LIBUSSA-RIDDLE"

WHEN CARLYLE FIRST BEGAN serious work in German *belles-lettres* in the 1820s, his interest in mathematics, which was fostered during his student days at the University of Edinburgh, was still very much alive. In 1824, for example, he translated Legendre's *Geometry*, and included an introductory essay on "Proportion".<sup>1</sup> His propensity for logic and mathematical equation is demonstrated in the following problem, which he completed in answer to the riddle presented in his translation of Musaeus's "Libussa" in the *German Romance* (1827).

In the story the Princess Libussa proposes a riddle for her three suitors to answer, which will help to facilitate her decision on whom to choose: "I intend, for you three, a present of this basket of plums, which I plucked in my garden. One of you shall have the half, and one over; the next shall have the half of what remains, and one over; the third shall again have the half, and three over. Now, if

so be that the basket is then emptied, tell me, How many plums are in it now?"<sup>2</sup>

Carlyle's answer, together with the page reference, is completed on the verso of the flyleaf of a presentation copy of the *German Romance* to John Badams, a Birmingham chemical manufacturer:<sup>3</sup>

$$\begin{array}{r} \text{p. 168} \\ \frac{3X}{4} + \frac{3}{4} + \frac{X}{8} + 3 = X \\ \therefore X = 30 \end{array}$$

Rodger L. Tarr

Illinois State University  
Normal, Illinois

Virginia E. Lovering

Catalog Librarian,  
Ohio Wesleyan University,  
Delaware, Ohio

1. For a listing of Carlyle's scientific and mathematical articles, see G. B. Tennyson, *Sartor Called Resartus* (Princeton, 1965), pp. 332-334.
2. *German Romance* (Edinburgh, 1827), p. 168.
3. The book is in my possession, and the inscription on the flyleaf reads: To John Badams, Esq' / With the kindest regards / of his Sincere Friend, / Thomas Carlyle. Badams, who studied medicine in Edinburgh, treated Carlyle on two separate occasions for dyspepsia. See *Reminiscences*, ed. C. E. Norton (London, 1887), I, 93; II, 134, 144.

## WHITMAN ICONOGRAPHY; OR, MIXED PORTRAITURE

THIS BOOK is newly catalogued for OWU's Whitman collection and is listed in the checklist, p. 192, in Gay Allen's *Whitman As Man, Poet and Legend*. Whitman, Walt—*Leaves of grass and other poems*. Translated by Saiki Tomita (Tokyo: Ashai Shimbun-sha, 1950). Its only illustration, a frontispiece picturing

a clean-shaven man, is identified as Chester Beach's bust of Whitman. As I was cataloging this book, I thought it unlike any picture of Whitman I had ever seen. After searching, I found pictured in *Architecture* 63:85, August 1931, several busts. The first is Beach's Whitman, and next to it is Hermon A. MacNeil's James Monroe, used as the frontispiece in our edition. The result for our Whitman Collection is the addition of an interesting edition of *Leaves of Grass* whose only accompanying illustration is a bust of James Monroe.

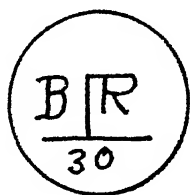
## QUERIES

Henry Blake Fuller's "*The Chevalier of Pensieri-Vani*" (1890) — I would be grateful for any information about the location of Fuller's signed typescript, "My Early Books", 4 to 8 pages. It is listed as no. 117 in The Chicago Book & Art Auctions catalogue for 22 November 1932; and portions are quoted in Constance M. Griffin's *Henry Blake Fuller: a Critical Biography* (Philadelphia, 1939). I have, however, been unable to find evidence of more recent access. The manuscript is not in the Newberry Fuller Collection. — Artem Lozynsky, Columbia, S.C.

Book reader's quotation — What is the source of "They did not seem like books to him/ But Heroes,

Martyrs, Saints — themselves/ The things they told of, not mere books/ Ranged grimly on the oaken shelves". — *Elizabeth Sanford, Baltimore, Md*

*Monogram to identify* — Can anyone suggest who might have used (still use?) this monogram in marking his books? It is a 20th-century



mark without doubt. Would it have been used by Bruce Rogers? — *Michael O'Reilly, Miami, Florida*

*James Franklin Gilman* — Gilman was an itinerant painter who spent twenty years in Vermont, 1872-1892. Most of his paintings have been found in the Montpelier-Barre area but we suspect that he was also in Barton, Middlesex, and Brattleboro at some time. Any other information about him will be welcome for a book about him. — *Adele G. Dawson, Marshfield, Vt*

*Gustav Brenner* — German naturalist, b. 1796, d. 1854? Need biographic information. — *C. R. Anderson, St Mary's City, Md*

*Hans Hesse, Hessen, or Hassen* — Helden tenor at Milan Opera during 1930s. Need biographic information. — *Charles R. Anderson, St Mary's City, Md*

"*This is the law . . .*" — For years I have tried to find the source of this (approximate) quote: "This

is the law/ And the law shall run/ 'Til the stars in their courses are still/ That who so eateth another's bread/ Shall do that other's will". It has been ascribed to Kipling but I cannot find its source. The Library of Congress suggested that you might be able to help me. — *Grady E. Grant, Chattanooga, Tenn.*

## REPLIES

"*Sore as a pup*" (IX:41) — My comment on this is further to my reply concerning "You can believe it!" (IX:9). Here again, a well known colloquial English prosodic formula (or its latter part, in this case) carries the bulk of the message, at the same time reducing (or even eliminating) the sense(s) of the constituent words: [given predicate adjective] + [as (a)] + [N = nominal], the prime requisites of N being that it be colorful ("drunk as a lord", "mad as a wet hen"), of dropping intonation, and if handy, alliterative ("tight as a tick", "pleased as Punch"), while semantically it serves to intensify the given adjective. And since it is the pattern that counts, it is not essential that the figure evoked be apt (if, indeed, any is evoked in the advanced cliché stage). This one, as Dr Taylor notes, is surely not apt: pups, as animals, are immature, tail-waggingly trusting, and metaphorically as know-it-all young humans, insolent — but scarcely prone to anger. Such similes share, with slang in general, passing fashionability ("tight as a tick"), only a minority becoming permanent fixtures in the language ("drunk

as a lord"), and with idioms at large, subordination of the meaning of their separate components (here, the components of N). They are also one with the alliterations and syntactic jugglings of Old Norse, Latin, and Arabic, the diminutives of Spanish and Russian, and the profane embellishments of all languages, in saving us from the Dick-and-Jane pragmatism of the *Spießbürger* (who would have, perhaps, "very angry"). — B. Hunter Smeaton, *The University of Calgary, Canada*

*Goffering* (IX:56) — I remembered my mother speaking of her mother patiently goffering her curtain frills with a heated iron, not unlike a triple-repeat of the 1920's hair-curling tongs. However, I could see nothing profound in this answer, and began further search.

The Encyclopaedia Britannica, Eleventh Edition, Volume 12, p. 190 states: "Goffer — To give a fluted or crimped appearance to anything particularly to linen or lace frills or trimming by means of heated irons of a special shape, called goffering irons or tongs. . . . The term is also used of the wavey (*sic*) or crimped edging in certain forms of porcelain, and also of the stamped or embossed decorations on the edges of the binding of books . . .". Further search and I found some text and illustrations of tools in John J. Pleger's "Gilt-Edging, Marbling, and Hand Tooling", Pt 4 of his *Bookbinding and Its Auxiliary Branches* (Chicago: Inland Printer Co., 1914). — Winifred Richardson, *University of Northern Colorado Library, Greeley, Col.*

*White as mourning dress* (IX:56) — Although black was generally used throughout the world for mourning there are many exceptions. Black, of course, was symbolic of night. Black was considered the absence of color and connected with an ancient belief that the dead return. The black garment was invisible to the spirits and, therefore, offered a suitable protection against the spirits. Mary, Queen of Scots, was known as the White Queen. She mourned in white the death of her husband, Lord Darnley. In ancient Rome and China and Japan white weeds were used by the ladies in mourning. Yellow is considered by Bertran S. Puckle in *Funeral Customs, Their Origin and Development*, 1926, as being one of the most common of colors to express grief. Egyptians, Central Africans, and Persians used the color. Blue, violet or purple is also used in various parts of the world. — Jerry Drost, *Buffalo, N.Y.*

*Fevers attributed to eating fruit* (IX:56) — Available in English translation by Harriet de Onís is the novel by Ciro Alegría, *The Golden Serpent* (N.Y.: New American Library of World Literature, 1963). Reference is made (p. 9) to the fact that the people in Caimar, in the valley of the Peruvian river Marañón, avoid eating mangos, plums, and guavas, fearing that these fruits would give them malaria. While *The Golden Serpent* (*La serpiente de oro*) is a novel, in it he deals with a part of Peru which the author knew from early childhood, and it seems more than likely that this reference to the fear of the *cholos* that

eating these fruits would give them malaria has a basis in direct observation. — *Edgar C. Knowlton, jr, University of Hawaii*

— In the late 1920s several young boys in their early teens (including the undersigned) ate some persimmons from a tree in the Oakwood Cemetery in Raleigh, N.C. Three of us came down with a violent fever the next day, were fed calomel that night, castor oil the next morning, and, miraculously, recovered. The servants said that it was the result of eating persimmons from a tree growing in a graveyard. — *Lawrence S. Thompson, University of Kentucky*

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## EDITORS'

## NOTES & READING

A few years ago AN&Q (VII:100) contained a brief description of the *William P. Shepard Collection of Provençalia* that was bequeathed to Hamilton College in 1948. Now Professor Rouben C. Cholakian, of the College, has issued a "Critical Bibliography" of the collection in an attractive pamphlet of 81-pages, available from the Hamilton College Library, Clinton, N.Y. 13323, for only \$3. There are 530 items listed in a classified order, and the descriptions include critical or bibliographical annotations of considerable usefulness, but an author index would have been nice to have too, especially for easier reference. William Shepard was Burgess Professor of Romance Languages & Literature at Hamilton

from 1896 to 1940, during which time he had a lasting influence on many students and on the young Ezra Pound. The collection will undoubtedly draw many students of French medieval literature and history to Hamilton College, and the publication of this unique catalogue is a fine contribution to scholarship.

The 11th annual edition of *Private Press Books*, recording books and pamphlets issued by some 100 private presses published in the Western world in 1969 has been published by the Private Libraries Association, 41 Cuckoo Hill Road, Pinner, Middlesex, England (Paper, \$4; to PLA members, \$3.25). The volume includes a short bibliography, an index, and 13 illustrations. A handsome inventory of some beautiful and unusual printing, editions, and scholarship. Subject and author collectors would do well to check for special titles relevant to their interests and printed at the "little presses".

All who love the drama of *Bleak House* will want to read a fascinating article, "Dickens: the Old Court of Chancery", by Douglas Hamer of the University of Sheffield, appearing in *Notes and Queries* (N.S. 17, No. 9), September 1970, pp. 341-47. The history, technical apparatus, and workings of the Court are described and Dickens' analyses of its machinations are evaluated. The article is so enlightening that one hopes it might be included in future editions of *Bleak House*, where it would provide a helpful appendix for today's readers, even if the author of the Note does say that

Dickens' "life-long vendetta against the Court of Chancery marks him as emotionally unstable in that context, as he was in others" [manifesting "the taint of litigious paranoia"].

*Lyrca Germanica: Journal for German Lyric Poetry* features previously unpublished, original German lyric poetry, translations into English of German lyric poetry created before 1880, and related subjects. Two numbers, spring and fall, are published yearly. Brief poems, articles, books for review, subscriptions, and all communications should be sent to the editor, Dr A. Wayne Wonderley, 3307 Cornwall Drive, Lexington, Kentucky 40503 (USA). Editorial Board: Editor, Professor A. Wayne Wonderley (University of Kentucky); associate editor, Professor Hermann E. Rothfuss (Western Michigan University); consulting editors, Dean Daniel Coogan (York College, CUNY) and Professor Herman Salinger (Duke University). Current, annual subscription is \$1.50, in advance. Checks may be drawn to *Lyrca Germanica*.

David William Foster and Virginia Ramos Foster, *Research Guide to Argentine Literature* (Metuchen, N.J.: Scarecrow Press, 1970; 146pp.; \$5.00), is a compilation of some 1,000 book and journal articles pertinent to Argentine literature. It is divided into sections on general bibliographies, journals publishing research on Argentine literature, general works on Argentine literature, and a group of forty-three articles on individual Argentine authors.

## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky and will be continued in subsequent issues.*

Several major reference works from the Cambridge University Press deserve a special section in this journal. Above all, the first volume of the third edition of *The Cambridge Ancient History*, edited by I. E. S. Edwards, C. J. Gadd, and N. G. L. Hammond (1970; 758pp.; \$19.50), is a work for all classicists and all libraries which have even a pretense to the reference function. Earlier, parts of the *CAH* have come out in separate sections, a valuable service to specialized scholars, but those of us who look at antiquity as a whole must have the complete set. This first volume covers the period from the geologic ages through neolithic times. Like the earlier editions, the articles are by the ablest authorities, there is a highly satisfactory selective bibliography, and there is a full index.

*The Cambridge History of Islam* (1970; 2 vols.; \$19.50 per vol.), edited by P. M. Holt, Ann K. S. Lambton, and Bernard Lewis, is similar in planning and execution to the other Cambridge histories. The first volume deals with Arabia before Muhammad, his career, the rise and domination of the Arabs, the coming of the steppe peoples, the Osmanli period and modern Turkey, Arab lands, Iran, and Moslem areas of the USSR. The second volume, "The Further Islamic

Lands", deals with India, South-East Asia, Africa and the Moslem west, and the broad contributions of Islam to society and civilization. There are full bibliographies and indexes.

Margaret Canney and David Knott, *comps.*, *Catalogue of the Goldsmith's Library of Economic Literature*, vol. I, Printed Books to 1800 (1970; 838pp.; \$65.00), record 18,113 items, a fundamental collection for British and European economic history. It is arranged chronologically, with subject divisions under each period or year. The second volume will contain printed books from 1801 to 1850, and the third will contain periodicals, manuscripts, and the index to the whole catalogue. The historical introduction by J. H. P. Pafford, Goldsmith's Librarian, 1945-1967, is a basic document for library history. When complete, the set will be a cornerstone for any reference collection which makes an effort to support studies in economic history and theory.

Ian Michael, *English Grammatical Categories and the Tradition to 1800* (1970; 622pp.; \$32.50), examines 273 English grammars known before 1801, 140 for the first time. There is a full list — a challenge for any collector! Bibliographically, the work is a substantial contribution to the history of the mother tongue. Linguistically, it is disillusioning to discover that barely forty of the grammars, all in the first half of the 18th century, made an effort to adapt traditional grammar to English. There is an abundance of evidence about the relation of logic to lan-

guage in the book, and it will not soon be superseded.

Of the major publishers the Cambridge University Press has probably been among the most industrious giving service to scholars and general readers in issuing relatively inexpensive books in paper covers. The titles noted here are all available in cloth for libraries and for others who want them, in paper: J. H. Elliott, *The Old World and the New, 1492-1650* (1970; 118pp.), was written for the Wiles Lectures at Queen's University, Belfast, for 1969, and it is a sharp, analytical study of the impact of the Americas on Europe before 1650. J. B. Steane, *Marlowe: a Critical Study* (1970; 383pp.; \$2.95), is a comprehensive study of Marlowe's complete works, including plays, poems, and translations, probably the best available vademecum for this great Elizabethan. Andrew Gurr, *The Shakespearean Stage, 1574-1642* (1970; 192pp.; \$2.75), describes theatrical conditions under which Shakespeare, his contemporaries, and his successors, worked before the ban on playing during the English Civil War. Yasmine Gooneratne, *Jane Austen* (1970; 195pp.; \$2.45), is a critical introduction to the Austen canon, including the six complete novels, letters, and minor works. David Wardle, *English Popular Education, 1780-1970* (1970; 182pp.; \$1.95), is an account of British efforts to provide universal free public education. Daniel M. Taylor, *Explanation and Meaning, an Introduction to Philosophy* (1970; 202pp.; \$2.45), concentrates on the two central topics of explanation and meaning and takes

his arguments far enough to provide an adequate introduction to modern analytical philosophy.

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Karl-Dieter Opp, *Methodologie der Sozialwissenschaften, Einführung in Probleme ihrer Theoriebildung* (Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1970; 332pp.; "Rowohlts Deutsche Enzyklopädie", 339-341; DM6.80), is a theoretical study of the methods, purposes, and results of social enquiry. The book includes a résumé, bibliography, and index similar to others in the series.

The Galleria del bel Libro in Ascona (at the northern end of Lago Maggiore in Switzerland) is responsible for frequent exhibits of important binders and groups of binders. Handsome catalogues are issued for these shows. At hand are catalogues for the April, 1969, exhibit of Georges Leroux of Paris (20 unnumbered pp., incl. illus.) and the May, 1970, exhibit of the Nota Bene Club of Copenhagen (28 unnumbered pp., incl. illus.).

An Oxford University Press book, long out of print, equally long in heavy demand, among others by this columnist for his classes, is Stanley Casson, *The Technique of Early Greek Sculpture* (N.Y.: Reprinted by Hacker Art Books, 1970; 246pp.; \$15.00). A noteworthy monograph, probably the first extensive one in English on this subject, which explores the notion that the way in which a statue is made gives insight into the mind of the artist. Casson also shows how technical problems affect the artist's

methods and modify his esthetic intention. The chronological range is from prehistoric ages to around the middle of the 5th century B.C.

The conclusion of the first ten volumes of the *Archiv für die Geschichte des Buchwesens*, issued by the Buchhändler-Vereinigung GmbH in Frankfurt/Main (Postfach 3914), has been commemorated by a publication (in the format of the *Archiv*) listing authors of all articles (actually books in many instances) alphabetically by name. There is also a classified index by decimal classification. Finally, there is a perceptive and significant essay by Hans Widmann, "Kontinuität und Wandel in der Herstellung des Buches". While it is likely that the contents will also be issued separately to be bound with the tenth volume, subscribers would be well advised to hang on to this publication as a separate and to analyze Dr. Widmann's essay in their catalogues. No reference collection in the fields of the history of books and printing is complete without the *Archiv*.

Françoise Biass-Ducroux, *Glossary of Genetics in English, French, Spanish, Italian, German, Russian* (N.Y.: American Elsevier Publishing Company, 1970; 436pp.; \$27.00), has been compiled in collaboration with Klaus Napp-Zinn and with Russian translations by Nikoli V. Luchnik. The primary objective is to provide a tool for rapid and adequate translation of terms in current use in genetics. The basic alphabet is in English, and there are indexes in the other languages.



## BOOK REVIEWS

**MAKERS OF AMERICA.** Illus. 10 vols, incl. Index. Chicago: Encyclopedia Britannica Educational Corporation, 1971, special price to schools and libraries: \$79.50.

This ten-volume reference work, edited by Wayne Moquin for the Encyclopedia Britannica Educational Corporation, records, in documentary fashion, the contributions of various ethnic groups to the history of the United States from 1536 through 1970. The 731 selections are the words of some 700 people who made this history, but the writings express the experiences, sufferings, and achievements of the many thousands more who were at their sides. Eighty-five ethnic groups are represented and the more than a million words about them are by the members themselves.

The selections consist of letters, diaries, orders, reports, newspaper articles, magazine selections, poems, congressional debates, and other documentary descriptions of what various peoples, both native and immigrant, were doing and what was being done to them over the last four centuries in the land now called the United States.

Each of the volumes is divided into four, five, or six sections which, in some instances, overlap chronologically but which deal with the emergence of some pattern resulting from the actions or reaction to one or another of the ethnic factions that affected the growth of this country. The editors, scholars in their own right, have written introductions to each of these sections, placing them in an historical context. Further historical continuity is gained from short editorial paragraphs at the beginning of each selection. These paragraphs give the author, date, and source of the selection when known.

The editorial passages are set off from the selection which they accompany by a difference in type size. The selections themselves are in large, very easy-to-read print while the editorial comments are in smaller type. The larger type makes locating a particular passage in a selection quite easy — a definite research advantage. No misspellings or

misprints were noted in the more than forty selections read by this reviewer.

The volumes seem to be organized for secondary and junior college use, but the documents themselves are true to the originals and, as such, *the collection forms a comprehensive source of information for research at any level.* Apart from research, simply browsing through these volumes is pleasurable, informative, and probably a very good thing to do. Whether one reads an article here and there throughout the series or conscientiously reads the selections in order, he cannot help but be reminded of the ethnic pluralism that went into the building of the United States. Nor can he fail to take note of the struggle, suffering, vanity, stupidity, and sometimes downright cruelty, that any aggregation of human groups seems to bring on its members in its quest for an occasional triumph. These are good points to take notice of, particularly now, when our ignorance and cruelty, although perhaps more subtle, are very much at the forefront of our activity.

*Makers of America* is an important collection of documents for secondary school and early college study of American History especially since that discipline has only recently turned from treating history as simple chronology to a study of the method of historic inquiry. In short, it is a valuable instrument for teaching research techniques in history. — *Michael F. Gibbons, jr., Yale University*

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**DANIELS, Jonathan.** *A Southerner Discovers the South* (1938). 346pp. N.Y.: DaCapo Press, 1970. \$10.

The DaCapo Press of the Plenum Publishing Corporation has reissued Jonathan Daniels' now-classic 1938 travel essay (originally published by the Macmillan Company) in its "The American Scene: Comments and Commentators" series of reprints and, in so doing, has done us all a service.

There are serious problems in the reissuing of a book of impressions, conversations and descriptions of a land

and its people. Such a work after thirty years could very easily be so dated as to render it worthless. Mr Daniels, still editor of the *Raleigh, North Carolina News and Observer*, is candid in raising these questions in his new introduction to this edition. He makes no extravagant claims for his book, but suggests that "possibly to understand any land, we need rearview mirrors as well as clean windshields". He had not set himself up as a prophet in the first edition, and so he need not apologize for prophecies unfulfilled or for results far different than those he thought and hoped might come to pass. But there is no denying the reader's urge to note where Mr Daniels was brilliantly correct or sadly wrong in his estimations of the directions the South would take.

As Mr Daniels reminds the reader in his new introduction, there was an intellectual debate underway in the late thirties. The Agrarians of Vanderbilt had warned the South not to cast off those valuable and often agrarian traditions which gave it dignity and made it distinct. The professors at the University of North Carolina at Chapel Hill, and New South followers of Henry Grady of Atlanta were urging the South to industrialize, throw off its chains, to join the 20th century, to join "the main stream of American life".

Mr Daniels suggests something a little different from either of these two positions. He does not argue that the South should or should not join the main stream of American life, but rather that the South is the main stream of American life, flowing directly out of the American experience. Daniels insists that the American dream is a fair chance for every man, and that that dream is alive and well in the South today — every bit as much as it is alive in any other part of the country. He suggests that the migration to the South of industry, corporations, and whites from all over the country, and the return to the South by blacks who left, combined with the renewed enthusiasm with which Southerners stay in the South, is manifest proof of the South's bringing the rest of the nation into the so-called "Main stream of American life".

Mr Daniels' book is the story of a journey. The journey began in Raleigh, North Carolina, and took him across

North Carolina, to TVA country, across Tennessee via Nashville and Memphis, across the Mississippi as far as Hot Springs, Arkansas and back via Greenville, Mississippi, New Orleans, Montgomery, Birmingham, Atlanta, Jacksonville, and Charleston.

This was not a journey undertaken without preparation. In addition to the many letters of introduction Daniels carried with him (letters which gave him entrée to many of the people one would naturally have wanted to talk with) Daniels was also armed with an intelligent and sympathetic eye for the South, for what to look for, for choosing the worker and farmer and waitress to talk with. This was not a journey that could have been undertaken fruitfully by a Northerner. It is very much the story of a native's deepening understanding of his region, not the "discovery" of a strange land by an outsider, however perceptive and sympathetic the outsider might be. Anyone would have desired and sought conversation with Donald Davidson, even knowing that by 1938 the Agrarian movement was dead. But not everyone would have known how much was to be learned about the South from conversation with a hitch-hiker from Nashville to Birmingham, a man tired of the Nashville dole and looking for work in the steel mills but knowing that the jobs go to the young and strong, and that there were not enough to go around.

One is tempted to recall and discuss innumerable of Daniels' observations and conversations — observations of Charleston society, of Memphis night life, of the mores of the Tennessee mountain people, conversations with the Governor of Arkansas, with the new Governor of Louisiana, with surviving acquaintances of Huey Long, with countless other "important" and "small" people of the South. The book is rich with them, and each yields something valuable to the total picture.

There was one kind of experiment under way in the South in the thirties, which seems to be over now, and which was of particular interest to this reviewer: the attempts to raise the hideously poor tenant farmers out of their poverty by communal or cooperative or subsidized farms. These experiments were going on in several Southern states si-

multaneously, and seemed to capture Mr Daniels' imagination too. Norris, Tennessee, was a company-owned, planned town. Daniels found it anti-septic, overly planned, and dull. The Southern Tenant Farmers Union in Arkansas drew Allen Tate's fire for being "communistic". Its defenders argued that Tate's agrarianism was a plan to reduce the Southern farmers to peasantry. Mr Daniels visited the SFTU and the Dyess Colony in Mississippi. The first was a Norman Thomas-inspired Socialistic experiment, the second was an expensive, government-sponsored project. The first was beleaguered by the establishment in the surrounding community; the second seemed to Mr Daniels "a toytown cut out of the jungle". None of these experiments seemed promising to him; none have endured. What has endured in the South is a strong sense of independence, the desire of the tenant to be an independent farmer and the determination of the yeoman to remain self-sufficient. This intense belief in self-reliance is, to Daniels, central to that American "main stream" into which the South is now pulling the rest of the country. — Donald R. Noble, jr, *Dept of English, University of Alabama, University, Alabama*

## BIBLIO- GRAPHICAL NOTE

### THE REPRINTING OF JUNIUS

The Argosy-Antiquarian Facsimile Edition reprinting of the *Letters of Junius* was unanticipated in the proliferation of facsimile reprints to which the academic community has become accustomed. If the *Letters* had not previously been reprinted, the explanation lay in the comparative abundance of copies in the antiquarian marketplace. The Bohn edition,<sup>1</sup> as part of *Bohn's Standard Library*, continued to be published from its initial appearance in 1850 down through 1910 (without change) and the Bohn *Junius* is not only easily found but is always modestly priced. Dozens of

editions of the *Letters of Junius* appeared during the 19th century; and if the Bohn *Junius* is the best known, any decision to reprint the *Letters* should first have ascertained the answers to these questions: which edition would be most valuable to the student of 18th-century political and literary history?; which edition is most important bibliographically?; which edition is most important to the student of the *Letters*?; and which is the edition to which the enigmatic Junius, without controversy or doubt, can be related? The answer to all these questions is the first authorized edition of the *Letters* whose publication Junius supervised and which Henry Sampson Woodfall published in 1772.<sup>2</sup>

In the light of these facts, the Argosy-Antiquarian reprint of the *Letters*<sup>3</sup> is difficult to justify. For unknown reasons, Argosy-Antiquarian chose to issue in facsimile reprint an 1812 edition<sup>4</sup> whose only distinction was the inclusion of twelve engraved portraits by Edward Bocquet; not only does the Argosy-Antiquarian reprint nowhere identify the edition (except for the legend "First Printed 1812" on the verso of the title: there were a number of 1812 editions of the *Letters*), it excludes the engraved portraits and reproduces only part of the title page. All of this is unfortunate. *The existence of the Argosy-Antiquarian reprint will deter other publishers from considering a reprint of the "Letters"*. Certainly, a facsimile of the 1772 authorized edition<sup>5</sup> would be of great value; and the reissue of the 1772 edition might encourage a scholarly edition of Junius which would need to be constructed out of the pages of the *Public Advertiser* in which the letters originally appeared from 21 January 1769 through 21 January 1772.<sup>6</sup> — Francesco Cordasco, *Montclair State College*

1. *Junius*: including letters by the same writer under other signatures. . . . A new and enlarged edition . . . by John Wade. 2 vols. (London: Henry G. Bohn, 1850). See #153 in F. Cordasco, *A Junius Bibliography* (New York: Burt Franklin, 1949).
2. *Junius. Stat Nominis Umbra*. 2 vols. (London: Henry Sampson Woodfall,

- 1772). See #45 in F. Cordasco, *op. cit.*
3. Junius. *Stat Nominis Umbra*. ([New York:] Argosy-Antiquarian, 1970).
  4. Junius. *Stat Nominis Umbra*. Illustrated by Mr Edward Bocquet. . . . (London: Shirwood, Neely & Jones, 1812). See #117 and #120 in F. Cordasco, *op. cit.*; and F. Cordasco, "Edward Bocquet's Illustrated Edition of the *Letters of Junius*", *Papers of the Bibliographical Society of America*, vol. 46 (1952), pp. 66-67.
  5. C. W. Everett's edition of the 1772 collection is not a facsimile reprint (C. W. Everett, ed., *The Letters of Junius*, London: Faber & Gwyer [1927]), includes other material drawn from Bohn's 1850 edition, and is primarily a vehicle for Everett's attribution of the *Letters* to the Earl of Shelburne. See #168, F. Cordasco, *op. cit.*
  6. A perfect set of the *Public Advertiser* (for the period 1766-1776) is in the London Library. It may be the original Woodfall office copy. See *Notes & Queries* 1911: 1, p. 305.

## PUBLICATIONS RECEIVED

(Continued from p. 130)

- (Poetry). *Best Poems of 1969: Borestone Mountain Poetry Awards, 1970*. Vol. XXII. 159pp. Palo Alto: Pacific Books, 1970. \$4.50
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(Continued on p. 161)

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# AN & Q

AMERICAN NOTES & QUERIES

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ASSISTANT EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

*Lawrence S. Thompson*

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## NOTES

### BEDE ON ALDHELM: *NITIDUS SERMONE*

BEDE BRIEFLY DESCRIBES Aldhelm's literary and ecclesiastical achievements in *Historia Ecclesiastica* V. xviii. He concludes his remarks with the following statement, meant to be something of a summary:

Scripsit et alia nonnulla, utpote vir undecumque doctissimus; nam et sermone nitidus, et scripturarum, ut dixi, tam liberalium quam ecclesiasticarum erat eruditione mirandus.<sup>1</sup>

The key phrase in this sentence, *nitidus sermone*, has been variously rendered. The two most accessible translations, J. E. King's in the Loeb Library and the composite effort of J. A. Giles and J. Stevens in the Everyman's Library, offer, respectively, ". . . he was . . . choice in his manner of writing . . ." and ". . . he had a clean style."<sup>2</sup> The latter is more Giles' than Stevens' because Giles renders the phrase in the same way in his own translation.<sup>4</sup> The first English translator of Bede, Thomas Stapleton, gives "[he was]

very fine and eloquent in his talk"<sup>5</sup> while A. M. Sellar renders the phrase with "he had a polished style".<sup>6</sup>

According to Lewis and Short, *nitidus* has the basic meaning "shining", "glittering", and is used in the sense of "cultivated", "polished", "refined". The *Novum Glossarium Mediae Latinitatis* indicates that the word maintains its meaning in later Latin, and especially points out that *nitidus* is often used to refer to an orator or his speech, two examples being Hrabanus *carm.* 81, 10 *eloquio nitidum moribus* and Walahfridus *carm.* 5, 42, 11 *nitidi sermonis abundans*. The instances cited by Lewis and Short for the extended sense include significant passages in Quintilian and Cicero where both rhetoricians are describing oratory generally similar in kind to Aldhelm's writings. Quintilian uses *nitidus* in describing the oratory of Isocrates:

Isocrates in diverso genere dicendi nitidus et comptus et palaestrae quam pugnae magis accommodatus omnes dicendi veneres sectatus est, nec immerito; auditoriis enim se, non iudiciis comparat . . .<sup>7</sup>

Cicero likewise links *sermo nitidus* with the palaestra in *De Oratore*:

Aliud enim mihi quoddam genus orationis esse videtur eorum hominum, de quibus paulo ante dixisti, quamvis illi ornate et graviter, aut de natura rerum, aut de humanis rebus loquantur: nitidum quoddam genus est verborum et laetum, sed palaestrae magis et olei, quam huius civilis turbae ac fori.<sup>8</sup>

In these passages *nitidus* is further extended to mean "extravagant" or "flowery", especially that kind of extravagance or elaborateness associated with scholastic oratory.

Bede's description of Aldhelm, *sermone nitidus*, is therefore rather apt for Aldhelm's Hisperic writings are the extravagances of a schoolman. Bede underscores the learned and scholarly nature of Aldhelm's achievements with the words *doctissimus* and *eruditio*.

Whereas in the passages above Quintilian and Cicero stress the impracticality of ornate oratory in public affairs, thus giving *nitidus* an unfavorable connotation, the term can have a positive sense, as when Quintilian refers to the excellent orator:

Nitidus ille et sublimis et locuples circumfluentibus undique eloquentiae imperat.<sup>9</sup>

*Nitidus* appears to be simply a term from the vocabulary of rhetoric indicating generally elaborateness or extravagance; the word is neither positive nor negative in itself. Although it is tempting to make an appeal for a negative interpretation based mainly on Bede's own sanity in matters of style, it is unlikely that Bede is criticizing Aldhelm because he does say clearly *erat eruditione mirandus*. Bede is therefore merely describing Aldhelm's extravagance. Since extravagance is no longer a neutral term in modern times, however, it is better to translate *nitidus sermone* with "he had an elaborate style".

Paul E. Szarmach

Cornwall, N. Y.

## ALEXANDER ROBERTSON: IRVING'S DRAWING TEACHER

ALTHOUGH WE KNOW A GREAT DEAL about the artists with whom Washington Irving associated in his early years, it has remained open to question as to which of two brother-artists actually gave lessons to a young Irving and therefore may have inspired the sketch-filled notebooks and journals Irving kept and influenced the form of writing for which he is best known.

In *The Life of Washington Irving*<sup>1</sup>, Stanley T. Williams implies that Irving was taught by Archibald Robertson who, with his brother Alexander, founded New York's Columbia Academy of Drawing in 1792. William seems to have based his citation on what Williams himself considered to be a somewhat unreliable biographical sketch in the *New-York Mirror*, June 19, 1824. The article states that when Irving was twelve years old or so (c. 1795), "by way of

1. Ed. C. Plummer (Oxford, 1896), I, p. 321.

2. Bede, *Opera Historica*, tr. J. E. King (N.Y., 1930), II, p. 297. (Loeb Library)

3. Bede, *Ecclesiastical History of the English Nation*, tr. J. Stevens and revised by J. A. Giles (London, 1910), p. 255. (Everyman's Library)

4. Bede, *Ecclesiastical History*, tr. J. A. Giles (London, 1843), II, p. 235.

5. Bede, *The History of the Church of England*, tr. Thomas Stapleton (Oxford, 1930), p. 409.

6. Bede, *Ecclesiastical History of England*, tr. A. M. Sellar (London, 1907), p. 344.

7. Quintilian, *Institutio Oratoria*, tr. H. E. Butler (N.Y., 1920), XI.79.

8. Cicero, *De Oratore*, tr. E. W. Sutton and H. Rackham (Cambridge, Mass., 1942), I.xviii.81.

9. Quintilian, *op. cit.*, XII.x.78.



recreation he was advised to take lessons in drawing; and for this purpose he put himself under the tuition of a gentleman, whose Drawing Academy still maintains a high reputation in this city".<sup>2</sup>

If the *Mirror's* information was accurate and if Williams had uncited proof that Archibald Robertson was "the gentleman", then Irving was taught by a miniaturist who wrote in his book of art instruction "that landscape was the form which 'every man may have occasion for . . . Rocks, mountains, fields, woods, rivers, cataracts, cities, towns, castles, houses, fortifications, ruins, or whatsoever may present itself to view . . . may thus be brought home and preserved for future use, both in business and conservation'".<sup>3</sup>

But it seems that Irving favored especially the Robertson whose interest in fair young ladies Irving shared. For in a letter from Bordeaux, 20 July 1804, Irving asks a friend to remember him

. . . particularly to Robertson, the happy Robertson. He who riots amidst a profusion of beauty. Whose attentions are sought after by the fairest of the fair and whose chamber might even vie with the harem of the Grand Turk. Tell him an itinerant disciple of his wandering amidst the medusas of a foreign land, wishes him every felicity that can be bestowed on a mind of sensibility by the smiles of the fair.<sup>4</sup>

If we couple these comments with references in Dunlap's biographical sketches<sup>5</sup> of the Robertsons, we are strongly inclined to believe that in his Bordeaux letter Irving was referring to Alexander Robertson, not to his brother. It is significant that in his sketch of the

latter, Dunlap makes no mention of Archibald Robertson's female students and points out that the artist "found oil painting injurious to his health".<sup>6</sup>

But in comments on Alexander Robertson, Dunlap refers to Robertson's "many young ladies" who came to this artist for instruction in oil:

Mr. Robertson sketches and paints landscapes in water colors with great facility. He has been the instructor of many young ladies who are distinguished for talent and skill. Miss [Anne] Hill stands very prominent among our best painters of miniatures, and was for a time his pupil. Several ladies under the tuition of Mr. Alexander Robertson have attained skill in the painting of landscape in oil.<sup>7</sup>

It seems likely, moreover, that Irving would have established an acquaintance with the Robertson closer to him in age. Archibald was eighteen years older than Irving, whereas Alexander was only eleven years his senior.

Therefore, if Irving received the instruction of Alexander Robertson, then his advance from simple to more complicated work probably never occurred, since another Robertson pupil, Francis Alexander, recalled for Dunlap that:

Mr. Robertson received me in his school, gave me a few little things to copy in lead pencil and India ink, and finally, at my particular request, he let me paint in oils, or rather copy two or three first lessons for girls, such as a mountain or lake, very simple. I wanted to be put forward to something more difficult, but he said 'No'; that I could not be allowed to copy heads of figures till I had been with him a number of months. . . .<sup>8</sup>

So it seems more likely that Alexander Robertson, not Archibald

Robertson, taught young Irving to draw and began to guide, develop, and sharpen the artistic eye of a budding writer who soon after turned to sketching pictures in prose.

Burton Albert, jr

Pleasantville, N.Y.

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1. (New York, 1935). 2 vols.
  2. Williams, I, 384, n. 117.
  3. James Thomas Flexner, *The Light of Distant Skies* (New York, 1954), p. 115.
  4. Williams, I, 51.
  5. William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States* (Boston, 1918 [for 1834]). 3 vols.
  6. *Ibid.*, II, 88.
  7. *Ibid.*, II, 113.
  8. Quoted in Dunlap, III, 235-236.
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## DICKINSON TO ROTH

IT SEEMS LIKELY and highly appropriate that Philip Roth took the title for his first novel, *Letting Go* (1962), from the last line of Emily Dickinson's fine poem, "After Great Pain a Formal Feeling Comes":

After great pain a formal feeling  
comes —  
The nerves sit ceremonious like tombs;  
The stiff heart questions — was it He  
that bore?  
And yesterday — or centuries before?

The feet, mechanical, go round  
Of ground, or air, or ought —  
A wooden way,  
Regardless grown,  
A quartz contentment, like a stone —

This is the hour of lead,  
Remembered if outlived,  
As freezing persons recollect the snow —  
First chill, then stupor, then the letting  
go.

The action of the novel closely follows that of the poem. In the poem, the speaker describes the effect of severe mental anguish. The pain of the speaker is compared in severity to what Christ suffered while being crucified. The sufferer retreats after this experience into a mechanical mode of existence. He does this both out of shock and because the mind uses this retreat as a means of self-preservation. The effect of the pain is compared to the process of freezing to death, where to give in is to die, yet the pain has been so intense and the illusion of warmth is strong and the mind no longer wishes to fight against unconsciousness.

In Roth's novel, the protagonist, Gabe Wallach, and the two other major characters, Libby and Paul Hertz, all suffer extraordinarily painful experiences. Paul, a Jew, is disowned by his family because he marries Libby, a Catholic. Her conversion to Judaism does not win back his parents' affections and it alienates her family entirely. Libby becomes pregnant before they are ready to accept a child and she undergoes a degrading abortion. With excruciating irony, she later contracts a kidney disease which prevents her from bearing children and with their marriage crumbling they are forced to adopt, semi-legally, an unwanted child.

Gabe Wallach is hurt by his father's loneliness in widowerhood and by his decision to remarry.

Gabe's own life is comprised of a series of miseries and a tortuous, unsuccessful love affair in which he, generally unintentionally, hurts his partner deeply.

The temptation for these injured people is to "let go". They are in a stupor. Pain has rendered them stony and threatens to make them permanently unfeeling. The novel ends, however, with a reaffirmation of their determination to fight the stupor and not to let go. The Hertzses begin forming a new relationship based on more accurate self-images and formed around their adopted daughter, while Gabe goes to Europe to travel and work, rather than remain in Chicago, going around, mechanically, in circles of pain.

Donald R. Noble

University of Alabama

## U.S. INTERVENTION IN THE PANAMANIAN CONSTITUTION

ABOARD THE NORTH GERMAN LLOYD line's *Kaiser Wilhelm der Grosse* when it sailed from Cherbourg in dense fog on 30 May 1906, was the American novelist Thomas Nelson Page, who subsequently became Woodrow Wilson's wartime ambassador to Rome. It happened to be one of the periods in his life when he was keeping a diary.\* On Saturday, 2 June, he made an entry to which events of later years have given added interest: "Mr. Buchanan, who went to Panama to draft constitution for the little sliver of a republic, told me he put in, of his own motion, the clause by

which the United States has the right to intervene and keep order. It has been invoked twice already. He denies that arms were carried down from the United States for the [Panamanian] Revolution; says the people had arms; bribed the officers of one Colombian Regiment stationed there, secured the railroad so that any troop trains from Colon would have been ditched, and took possession. Of course, they knew that Roosevelt would recognize their independence, though he did not say this".

Harriet R. Holman

Clemson University,  
Clemson, South Carolina

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\* The uncorrected typescript is part of the Thomas Nelson Page Manuscript Collection of the Clifton Waller Barrett Library of the University of Virginia; I am now editing it for early publication by Field Research Projects, Coconut Grove, Miami, under the title *Mediterranean Winter, 1906*.

## MELVILLE'S *BILLY BUDD*

NAMES ARE SIGNIFICANT in *Billy Budd*, and Melville emphasizes the importance of Captain Edward Fairfax Vere's nickname, "Starry", by taking a whole paragraph to explain its origin. There is an important principle in Anglo-Saxon law known as *stare* (pronounced "starry") *decisis*, loosely translated: "to stand by past decisions". Once a law has been laid down the job of the lawyer is not to tamper with that law, but to decide whether the law applies in a particular case. Captain Vere's sailors understand

that the law does apply in Billy's case, though some of the critics do not.

Billy is condemned under British naval martial law, which is somewhat different from American naval law, and totally different from either country's civil law. Captain Vere and all his men have sworn to abide by the Articles of War. The severity of these Articles is shown in such works as C. S. Forster's *Hornblower and the Hotspur* where the tender-hearted captain must hang the steward who struck his superior officer, and *Admiral Hornblower in the West Indies* where the bandsman is condemned to death for playing B-natural instead of B-flat. Thus Captain Vere has no choice but to condemn Billy. To put off the trial would be to shirk his duty, and to delay punishment on a ship already threatened by mutiny would be to risk more violence. Under the Articles, extenuating circumstances are irrelevant.

All Vere's names and titles suggest that he is a "strict constructionist", and a just man. He is an "Honorable". "Edward" means "guardian of property" (in this case, of Law) and of all the lives on his ship. "Fairfax" suggests that this is a fair trial, in which the facts are ascertained. "Vere" may suggest "man", or "truth", but in Latin it means "indeed", or "truly". It is a modified assent. Thus Captain Vere carries out his obligation as a judge. He assents to *stare decisis*, but against his will. As his inglorious death and the journal's mistaken account of the case show, in a tragic world the just man finds no reward for, nor even under-

standing of, his painful commitment to duty.

Blair G. Kenney

University of Maryland

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## QUERIES

*Cresacre More's "Life of Sir Thomas More" manuscripts* — I am editing *Cresacre More's Life of Sir Thomas More*, and I would like to discover a missing manuscript of this work. I already know of four extant MSS., one in the British Museum, one at the University of San Francisco, and two at Yale University. The missing MS. appears in the 1836 catalogue of the English bookseller Thomas Thorpe (item 789) who offers a brief description: "two portraits inserted, ruled with red lines, very neatly written, 4to., in vellum". This MS. was bought by Sir Thomas Philipps in the same year (1836) and is item 9176 in his catalogue. It was next sold as lot 366 in the Phillipps sale at Sotheby's, which began on 15 June 1908. The MS. was bought by the firm of Dobell, but they have no record of its subsequent sale or present whereabouts. I would appreciate any information concerning this MS., or any other hitherto unknown MS. of *Cresacre More's Life*. — Michael A. Anderegg, New Haven, Conn.

*"Sailor's Valentine"* — I am anxious to secure any and all literature on the "Sailor's Valentine". There seem to be two avenues of thought on the *Sailor's Valentine* . . . one

being that the sailors themselves made them with the assistance of the ship's carpenter and the other being that they were purchased by the sailors from merchants of the Barbados. As far as I can ascertain a Sailor's Valentine has two aspects: the romantic one where the sailors made them, and the other where they purchased them in Barbados. It seems that, romantically, they got the ship's carpenter to make the shadow frames and then gathered the shells at different ports and arranged them and took them home to sweethearts, etc. The other is that they had a "high" time with the native girls and then at the last port of call, Barbados, got remorseful and purchased them ready-made to take home. They date from 1833 to 1898! — *Myles F. Jackson, Lehigh Acres, Florida*

*Whitman as heretic?* — In a useful article, "Job and Faust: the Eternal Wager", *CR*, XV (Winter 1971), 53-69, Charlotte Spivack makes passing reference to the Gnostics' "considering the anti-Christ as the fourth side of godhood". She adds that "the demonic figure complemented the trinity, in effect making it a quaternity by incorporating the spirit of negation". The relevance not only to Goethe's *Faust* but to Whitman's lyric "Chanting the Square Deific" comes to mind. In the latter work, I am curious whether an aesthetic basis for this "divine foursome" could relate to Whitman, namely a consideration of the *Unum*, *Verum*, and *Bonum* (God the Father, Christ the Truth, and the Holy Spirit) in terms of the

*Pulchrum* (the most "exciting" aspect of God and hence providing the fascinating quality of a Blakean Satan). In all fairness, I should add that two points may militate against this kind of identification: (1) Msgr Charles Hart defined the *Pulchrum* as "the Oneness of the Truth of the Goodness of Being", thereby incorporating the three "attributes" of the Godhead and not implying a separate, fourth "dimension" (though of course Whitman may have deliberately selected a heretical position); (2) the late Stephen Whicher confided in me at Bread Loaf several years back that the Satan-*Pulchrum* relation was, psychologically at least, too much even for a Whitmaniac. — *R. F. Fleissner, Wilberforce, Ohio*

*To cut the mustard* — Perhaps fifteen years ago I asked a helper to perform a certain task — I no longer remember what it was. He made a couple of efforts but could not. Then, he said, "I can't cut the mustard" and gave it up. The meaning of the phrase is obvious enough and I have heard it a couple of times later, but its explanation still escapes me. — *Archer Taylor, Berkeley, Calif.*

*Eskimo finger rings* — Do Eskimos make and wear finger rings? — *Sven Sorensen, Bergen, Norway*

—Readers!

Have a fine summer but spend some of it researching Replies. And send new Queries!

## REPLIES

*Goffering* (IX: 56; r 136) — The word comes from the Old French *gaufre* meaning honeycomb or waffle. In bookbinding a book with goffered edges is one which has had the edges gilded and tooled. The tooling often produces a honeycombed or waffled design. Douglas Cockerell describes "gauffering" on pp. 144-145 of his book *Bookbinding and the Care of Books* (N.Y.: D. Appleton, 1902). The method is described, but not termed goffering, on p. 82 of J. W. Zaehnsdorf's *The Art of Bookbinding*, 3rd ed. (London: Geo. Bell & Sons, 1897). Books with goffered edges are shown on p. 29 of Pauline Johnson's *Creative Bookbinding* (Seattle: University of Washington Press, 1963). — Frank J. Anderson, Prop., Kitemaug Press, Spartanburg, S.C.

*White as mourning dress* (IX:56, 136) — In the Far East, white has been the traditional color of mourning. E. Chalmers Werner's revision of J. Dyer Ball: *Things Chinese* (Shanghai, 1925), pp. 403-404, provides some brief data: "After the deepest mourning of sack cloth is discarded, white is worn as deep mourning . . . In the North of China, white is the only mourning used . . . though white is usually said to be the colour of mourning in China, the fact is that not colour, but plainness, such as undyed material, is at the root of the idea of Chinese mourning, — this idea resting on the manifestation of poverty — which, again, rests on the abandonment in the earliest historical and later times, of all of

the nearest relatives' possessions to the deceased". See also Hyontay Kim: *Folklore and Customs of Korea* (Seoul, 1957), p. 80; Barbara Jones, *Design for Death* (Indianapolis, 1967), p. 53, who indicates white as the color for death in China and Japan. On pages 469-470 of John Brand's *Observations on Popular Antiquities* (London, 1877) reference is made to Plutarch and Polydore Vergil for white for mourning, and to the fact that Henry VIII of England wore white in mourning for Anne Bullen. Brand's quotation from Polydore Vergil states in part: "The white colour was thought fittest for the ded, because it is clere, pure, and sincer and leaste defiled . . .". See also Plutarch's *Moralia* (Cambridge, Mass., 1936), pp. 47-49, question no. 26 of "The Roman Questions". — Edgar C. Knowlton, jr, University of Hawaii

*Samuel Butler quote* (VIII:40; r 154; IX:88) — Although it is useful to locate the source of Butler quotation I believe it is limited. The full quotation from Shakespeare, which unfortunately was not included in the reply is: "Now with the drops of this most balmy (balmie) time / My love looks fresh, and death to me subscribes". The quotation does not explain Butler's use of "Yknarc" instead of "balmy" in *Erewhon Revisited*. I suggested "cranky" as allied to professors Hanky and Panky (Hokus and Pokus) in the book. Also Balmie is a character in the story as well as Yram, the mayoress, and other characters in the satire. — Jerome Drost, SUNY at Buffalo

*Three Steinbeck items* (IX:56) — 1) The Steinbeck "poem" appears as prose in Steinbeck's "Some Random and Randy Thoughts on Books", an essay printed in Ray Freiman's *The Author Looks at Format* (New York, American Institute of Graphic Arts, 1951, pp. 27-34). The following passage occurs on page 32: "A book is somehow sacred. A dictator can kill and maim people, can sink to any kind of tyranny and only be hated, but when books are burned, the ultimate in tyranny has happened. This we cannot forgive". — *Anthony W. Shipp, Librarian for English, Indiana University Libraries*

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## EDITORS' NOTES & READING

The 1970 George Freedley Memorial Award was presented to Brooks Atkinson, former drama critic of *The New York Times*, for his book, *Broadway* (Macmillan), on 3 May at the Dramatists Guild, New York City. The Award, a plaque, was made on the basis of scholarship, readability, and general contribution to knowledge. It was established in 1968 by the Theatre Library Association to honor the late founder of the Association, theatre historian, critic, author, and first curator of the Theatre Collection of The New York Public Library. An Honorable Mention Certificate was presented to Joseph Leach of the University of Texas at El Paso, for his *Bright Particular Star: the Life & Times of Charlotte Cushman* (Yale University Press). Past winners are

Louis Sheaffer for *O'Neill, Son and Playwright*, 1968 and Charles Shattuck for *The Hamlet of Edwin Booth*, 1969.

Publication of the first six titles in the American Historical Catalog Collection marks the beginning of an ambitious quality paperback publishing program by The Pyne Press of Princeton, N.J. Woodenware, weathervanes, commercial glassware, tinware, horse-drawn vehicles and cameras of the 19th and 20th centuries are subjects covered in the paperbacks published recently. The bulk of the text of each volume is devoted to the illustrations and copy of manufacturers' and merchants' trade catalogs — *the source* from which most other source books on American art and commercial history are written. The contemporary copy and illustrations are supplemented with an historical introduction, list of readings and public museum collections. Each of the first AHCC titles is devoted to the items manufactured and/or distributed by a single but typical firm — J. W. Fiske (weathervanes); Whitall, Tatum (commercial glassware); L. H. Mace (woodenware); Dover Stamping Co. (tinware); Sears, Roebuck & Co. (Solid Comfort Vehicles); and Rochester Optical Co. (Premo cameras). Some future titles will include items by several important manufacturers. AHCC titles are intended to be used as a reference source by students of popular culture and by the many collectors of American antiques and artifacts. They are also entertaining reading. They reveal the charms of an evolving culture: the period styles

of clothing, furniture and household articles; the odd tools and weapons; the ultra-polite advertising copy. Six additional titles will soon be available. These include volumes on ornamental ironwork, china and cut glass, guns and hunting supplies, clothing and furnishings, sporting goods, and jewelry and silverware. When completed, the American Historical Catalog Collection will include more than 100 titles illustrating the work of American manufacturers — big and small — from the 1770s to the 1930s.

The ethics of the reprint business are improving but a review of T. F. Carney's *A Biography of C. Marius* (Argonaut, 1970), which appears in *The Reprint Bulletin* of Jan./Feb. 1971, pp. 6-7, describes "the prime example of what is wrong with the reprint business", and it is a good if horrible example. *The Reprint Bulletin*, edited by Sam P. Williams, is issued by Oceana Publications, Inc., Dobbs Ferry, N.Y. 10522, bimonthly, at \$12.50 a year. It includes a large number (70 in Jan./Feb. 71) of reviews by subject specialists and brief notes on the reprint trade.

*Contributions to a Short-Title Catalogue of Canadiana* by Bernard Amtmann, is well underway. During the past three years the noted Canadiana dealer has been compiling a comprehensive card catalogue on which the new bibliography is based. It will contain about 45,000 separate entries compiled from more than 80,000 titles listed in Amtmann catalogues since 1950. Features worthy of special

mention are: 1) Indication of corresponding values and years; 2) Tracing of author's identity in the cases of pseudonymous works; 3) Assessment of the rarity factor of a given item by number of copies listed. In addition, a very large number of items listed in this catalogue are not elsewhere cited. The Canadian STC is to be issued in three bound volumes, large quarto. *Contributions to a Short-Title Catalogue of Canadiana* will be available on a subscription basis. Address Bernard Amtmann Inc., 1176 Sherbrooke West, Montreal, Canada. We hope that the set will be cited as *STC/Can.*

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky and will be continued in subsequent issues.*

The appearance of the first part (A-BA) of the *Repertoire des ouvrages imprimés en langue italienne au XVII<sup>e</sup> siècle* by S. P. Michel has provided an adequate bibliographical guide for the selective microfilm edition of Italian books from this period. This microfilm edition will supplement Erasmus Press's microfilm edition of Italian books before 1601, now in its fifth year. The enormous bulk of Italian imprints from this period suggests a selection of the most important titles. Bibliographer Lawrence S. Thompson, professor of classics at the University of Kentucky, works with colleagues in romance, history, and other humanistic, social science, scientific and professional departments to develop a representative selection. Most important, however, is that subscribers may request specific titles by submission of available bibliographical information on them. Such requests will be included, if at all possible, in the next year's selection. Details available from Erasmus Press, 225 Culpepper, Lexington, Ky 40502.

Kurt Leonhard, *Dante Alighieri in Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1970; 189 pp.; "Rowohlts Monographien", 167; DM3.80), is a

richly illustrated documentary biography of Dante. Leonhard's commentary is succinct and perceptive. There is an extensive selective bibliography.

Alain-René Lesage, *Le diable boiteux, texte de la deuxième édition avec les variantes de l'édition originale et du remaniement de 1726* (Paris and The Hague: Mouton, 1970; 223 pp.; "Livre et sociétés", IV; Fr.84.—), edited by Roger Laufer, is a model of scholarly editing. There is an extensive introduction and a full critical apparatus.

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## BOOK REVIEWS

AYRTON, Michael. *The Minotaur*. London: Genevieve Restaurants, December, 1970.

It is not often one reads a review of a privately published book, for many editors mistakenly believe that where a book is not published in the normal trade channels it is not available and therefore not worth reviewing. Many books fall into this category which are worthy of review for this may well be the only warning an incipient collector may get of a book he would do well to be on the lookout for in future dealers' catalogues. *The Minotaur* is one of these. Another way of getting this book is to go to the Minotaur restaurant in London, order a meal and then pester the manager.

*The Minotaur* is another expression of a theme which has tortured Michael Ayrtton to a point of obsession over many years, and Ayrtton's predicament itself is more than superficially identified with the struggles of the Minotaur. Though Ayrtton has wrestled with the Minotaur for a long time and has finally thrown him, the monster on the ground described so vividly on the last page of this book was perhaps not so different

from Ayrton himself. It was Eric Stanford in a catalogue of Ayrton's sculpture and paintings who wrote that: "The Minotaur as seen by Ayrton is not a terrifying monster but a tragic creature. In him is embodied more than the duality of man and beast that is in us all. He is ignorant of what he is, yet conscious of a double existence. The tragedy is in his human awareness of his predicament, his animal inability to understand it, and his painful desire to attain fully human stature".

Ayrton himself explains this duality, this predicament, this paradox in physical terms when he describes the Minotaur, "In contest with him it is well to remember that although much of him is bull, his hands and arms are those of a man of superhuman strength. His chest too is deep and he is not quickly winded. He can throw a fully armoured warrior twenty feet with a single toss of his head and his horns will penetrate three inches of seasoned wood. There are however two flaws in his design which can defeat him because he is neither bull nor man. One is the setting of his eyes in the great shield of bone he wears for forehead. His eyes are set obliquely in his malformed skull. He cannot focus both at once upon an object immediately in front of him. He cannot look straight ahead, but must turn his huge mask and glance sideways at his objective; therefore he looks to right or left depending upon which eye has his target in vision. Secondly, he is uncertain how to attack and this confusion is central to his condition and gives an opponent the advantage. A bull is equipped perfectly to fight as a bull and a man may well be adept in battle between men, although I am not such a man, but the Minotaur is marvellously made to kill in either capacity except that he cannot decide which. His instincts are double and in perpetual conflict. If he grasps his enemy in his arms he can break him like a twig or tear him apart, but he cannot bring his horns into play and if he seeks to gore his victim his arms and hands are of no use to him. He is not humanly intelligent, but he is also less simple than his animal nature, so that his reflexes are not so certain as a bull's. He is capable of enough

thought to frustrate his impulses. His urge to murder is not a lust but his response to the uncertainty by which, so far as his slow brain permits, he is tormented. To understand him is, with luck, to defeat him and I, who am neither athlete nor warrior, did so either because I made quick deductions or because I had entered his mind. I am not sure which".

This slim, square book, beautifully produced, is illustrated with thirteen pen, ink, and wash drawings, many of them studies of the Minotaur himself which embellish the Minotaur restaurant in London. A few of the studies are in private collections in London, Athens, and Buffalo, and they anticipate and reflect many of Ayrton's sculptures which are now widely dispersed in galleries throughout the world, including California, New York, and Connecticut.

The text is a very lucid and descriptive account of the Minotaur written with an intensity and precision which not only accurately describes the creature but which also describes Ayrton's relationship with it. The book was printed by the Westerham Press and bound by Mackays of Chatham. The paper-covered boards reproduce the maquette for the Arkville Maze 1968 which is in the collection of Armand Erpf in New York. In the centre of this maze are two bronzes. The maze at Arkville, New York, completed a year ago, is the largest brick and stone maze built since antiquity. In the centre are two monumental bronzes — one of Daedalus and Icarus and one of the sad, unhappy, bewildered monster, the Minotaur. This was to have been the final, visual expression of the myth which haunted Ayrton these past fifteen years. Unfortunately, Ayrton was not able to throw off the shackles quite so easily and this book shows how the theme, like Ayrton's other "singular obsessions" of Daedalus and of Hector Berlioz, continues to recur.

This book came about in an interesting way. Ayrton was dining in 1966 at a new restaurant in London called The Minotaur. Food and wine were excellent but the symbolic bull's head on the menu cover annoyed him. He wrote a note to the proprietor, "Your food and

wine are excellent — your minotaurs are not". He pointed out to the proprietor that the horns of the Minotaur were back-to-front. The owner having received the note, invited Ayrton and his wife to dinner and explained that when he had bought the restaurant it had been called The Shorthorn and the crockery and cutlery all bore this little symbol of a shorthorn's head. He wanted to change the name of the restaurant but not to discard the merchandise so he called it The Minotaur. He concluded by saying to Ayrton, "You are a sculptor of Minotaurs. I would like some of your drawings and sculpture for my restaurant".

And so began a working relationship which lasted for four years and produced more drawings and studies on Ayrton's theme which was also now the theme of the restaurant proprietor. Those patrons who wine and dine surrounded by these drawings and bronzes have over the years asked numerous questions on many occasions. To save repeated explanations and as a memento, this book was born but it does more than answer questions and evoke memories. It extends what has now become a personal mythology which has overflowed into sculpture, painting and drawing, collage, reliefs in bronze and wax, paintings in oil and acrylic, book illustration, and writing. Many will know Ayrton's *The Testament of Daedalus* (Methuen, 1962) and *The Maze Maker* (London: Longmans Green, 1967; and Holt, Reinhardt and Winston, 1967), which was reissued in paperback by Bantam Books in 1969. Many will also know of Ayrton's exhibitions at the Main Street Gallery, Chicago, 1960; the James Goodman Gallery, Buffalo, 1965; Vincent Price Gallery, Chicago, 1967 and 1969; and the Esther Bear Gallery, Santa Barbara, 1968. This book, *The Minotaur*, is yet another extension of all this. The Minotaur is one of three figures which in Ayrton's work are closely related to the Icarus theme: a Sentinel deriving from Talos, the armed guardian of Crete (in Ayrton's mind a tranquil, stupid, comforting presence without brains or arms but suggesting power); the Oracle which originates for Ayrton in the heart of the rock of the

Acropolis of Cumae and the Temple of Apollo on its summit; and the Minotaur. Ayrton admits in a note *Work in Progress*, 1962, that he is on dangerous ground, for he is following in part at least, a line of development marked out by Picasso. Nevertheless, Ayrton's is the greater, more personal, more articulate development. He sees the Minotaur as a brainless, bewildered creature, a monstrous sacrifice, powerful and yet helpless. Those who are fortunate enough to come by a copy of this book will have in it the essence of Ayrton's fifteen years of creative development. — Rigby Graham, Leicester, England

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BEATY, Nancy Lee. *The Craft of Dying: a Study in the Literary Tradition of the "Ars Moriendi" in England*. New Haven: Yale University Press, 1970. \$10.

The book collector is very much aware of the block books entitled *Ars Moriendi* which appeared in the early decades of the 15th century. The present work deals not with the block books but with a larger work entitled *Tractatus* or *Speculum Artis Bene Moriendi*. This work, produced anonymously, possibly between 1414 and 1418, preceded the block books. The makers of the block books abstracted certain themes from the *Tractatus* and gave them dramatic representation in woodcut form. In the work before us, Dr Nancy Lee Beaty attempts to show how the *Tractatus* was the first publication of a minor genre of devotional books, called on the continent *Ars Moriendi* and first translated into English as the *Crafte of Dying Well*, and how this developed in England through four antecedent types to the perfection of Jeremy Taylor's *Holy Dying* of 1651.

Dr Beaty's method is to open her discussion of each type of 'Craft' with a general statement, placing each work in its own context. She then proceeds to very exact exegetical analysis of the texts, seeking out precedents, describing ideas in terms of their origins and originality, their actual meaning, and their utility in the face of the problems of approaching death, of adjustment to

its coming and of dying itself. She spends much time and effort in identifying and describing literary merits and evaluating their importance in creating a useful 'Craft'. From her study of each text she seeks to show its contribution to the evolution of the whole 'Craft' idea. Her five chapters represent five stages in a progression, and the summation in each of her first four chapters is a discussion of what has been accomplished by the writer in the path to the perfection of Taylor's work. She also notes inherent inconsistencies that undermine the long term values of each stance she has examined.

Dr Beaty's attention is first directed to an English translation of the *Tractatus* which appeared under the title *The Boke of the Crafte of Dyinge*. Her analysis reveals that the major source of the Latin work was Jean de Gerson's chapter entitled 'Ars Moriendi' in his *Opusculum Tripartitum*. To this was added much common medieval material and all was worked together into an essentially new literary form, without precedent. The orientation of the *Crafte of Dyinge* is on the dying person, Moriens, and his last trials, with fifth and sixth chapters of a general liturgical character. At the end Moriens' friends give him the sort of assistance in his passage to death which was felt to be of the greatest value in that liturgical era. The author finds some basic components of the matured 'Craft' in this work, but ultimately regards it as a 'poor thing'. The competent and precise study devoted to the *Crafte* deserts our author in her discussion of the late medieval period as one of complete degeneracy. She appears as an over-enthusiastic disciple of Huizinga. Her study of the 'Craft' is to be in its English form, but here she discusses its background on a continental basis, generalizing the European situation to apply to England. It seems a little strange that no mention is made of William Caxton's translation of the *Ars Moriendi* from the French in this background discussion.

The second stage of Dr Beaty's development of the 'Craft of Dying' genre is found in Thomas Lupset's *Waye of Dying Well* (1534). In J. A. Gee's modern text, Lupset's work covers

twenty-five pages. Dr Beaty subjects it to an exegetical study that runs to fifty-four pages, devoted often to topics and explanations of which the original author must have been quite innocent. The substance of her conclusions is that Lupset attempted to unite classical and Christian views of dying and methods of dealing with it, that he opened his effort with some success, but that his position was full of inherent contradictions which he either did not grasp or which he was not able to manage. Lupset's work is viewed as a humanist and Renaissance effort to create a 'Craft' and its long term value was to identify and develop some of the components of ancient thinking and literary expression which would be useful in creating such a 'Craft'.

Dr Beaty's third chapter carries the story to 1561 and seeks to describe a 'Craft' originating in the new Protestant thinking which she insists upon calling 'Calvinistic', much too early for English development. Her study is devoted to Thomas Becon's highly popular and often printed *Sicke Mannes Salve* (STC 1757-1773, 1561-1632) which she deems typical. In a footnote at the bottom of page 110 she agrees with Becon's modern biographer, D. S. Bailey, not to call her author 'Calvinist' but is unable to restrain herself several times from virtually doing so. After complex exegesis of Becon's work with respect to its origins, which embraces both Christian elements in the reforming pattern and humanistic elements, she concludes that it has a vital message for the 'elect', for those assured of salvation, that it does not do much for the dying who have not lived so as to give themselves assurance, and it is worthless for the clearly sinful. She finds its real inadequacy in this inability to help Everyman as he faces death. It is passing strange that Dr Beaty dogmatizes upon Becon's thought with only one work under consideration. D. S. Bailey distinguishes sixty-nine 'works' of Becon, many of a character to include consideration of dying well.

The fourth stage in the development of an English 'Craft of Dying' is found by Dr Beaty in Edmund Bunny's adaptation of Robert Parson's *First Book of Christian Exercise* to the Protestantism of the English of the late 16th century.

The Jesuit missionary, Parsons, had adopted a meditative technique from St. Ignatius Loyola, and the Calvinist Bunny took this over, revising the *Christian Exercise* by removing the doctrinal errors as he understood them. His revision was entitled *The First Booke of the Christian Exercise, Appertayning to Resolution* (1584). Dr Beaty finds in an exhaustive analysis, that this technique provided great opportunities for the utilization of literary devices to assist Moriens in facing his problem and adjusting to it. This approach was lacking in his predecessors but taken up very strongly by Jeremy Taylor. As utilized by Parsons and Bunny, Dr Beaty finds it too concentrated, too little concerned with the overall problem and living and dying well. Taylor corrected this.

Dr Beaty's final chapter is devoted to an analysis of Taylor's *Holy Dying*. Here she seeks to show how all Taylor's predecessors had prepared the way for him and how he, building upon them, had far exceeded them in producing the final 'Craft of Dying'. She justifies her position in seventy-five pages of close discussion.

This has been a difficult book to read and to review. After all of Dr Beaty's analyses and rationalizations, one wonders about the validity of her general thesis concerning the development of a 'Craft of Dying' through the successive stages she attempts to define and her judgment that Taylor's work is the end product of this story. Was Taylor's *Holy Dying* actually the resultant of the kinds of works Dr Beaty has been discussing? Or was it the creation of a mind operating in a larger context than the 'Craft of Dying' genre alone and bringing its insights from general culture to the production of a work of this kind? One questions the author's insistent tabbing of ideas, this was medieval, this Calvinist, this Counter-reformation, etc. Does she not try too hard and too often to give a specific antecedent to the ideas she is discussing? One feels a certain dogmatism in this work. There is the ready ease with which Dr Beaty designates ideas as 'cliches', as 'hoary', as 'old-fashioned' and so forth rather arbitrarily and without intellectual content, and one wonders why one idea was selected

for such characterization when it would equally well apply to another. At times there is an unpleasant aura of condescension to the ideas being discussed, especially in the ambivalent attitude toward the original *Ars Moriendi*, and in the discussion of the later middle ages.

In laying down this book one feels that one has wrestled with much hard thinking and has encountered many sound insights, both ideal and literary, but remains quite unconvinced of the general thesis. — Niels H. Sonne, General Theological Seminary, N.Y.C.

## PUBLICATIONS RECEIVED

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- Secor, Robert. *The Rhetoric of Shifting Perspectives: Conrad's "Victory"*. (Pennsylvania State University Studies, No. 32). 75pp. University Park: Pennsylvania State University, 1971. Paper, \$2.50; \$3 outside U.S.A.
- Sex Book, The: a Modern Pictorial Encyclopedia*, by Martin Goldstein & Erwin J. Haeberle. Photos by Will McBride. 208pp. N.Y.: Herder & Herder, 1971. \$9.95.
- Smith, Charles John. *Synonyms Discriminated: a Dictionary of Synonymous Words in the English Language*. Ed. by H. Percy Smith. (N.Y., 1903). 781pp. Detroit: Gale Research Co., 1970. \$14.50
- Tonson, Jacob, *Kit-Cat Publisher*, by Kathleen M. Lynch. Illus. 241pp. Knoxville: University of Tennessee Press, 1971. \$9.75
- Vaughan, Beatrice. *The Ladies Aid Cook Book*. Illus. by John Devaney. 186pp. Brattleboro, Vt.: The Stephen Greene Press, 1971. \$6.95
- Warren, Robert Penn. *John Greenleaf Whittier's Poetry: an Appraisal and a Selection*. 208pp. Minneapolis: University of Minnesota Press, 1971. \$8.95
- Wasson, R. Gordon. *Soma, Divine Mushroom of Immortality*. (Ethno-mycological Studies, No. 1). Illus., incl. Color Plates. 381pp. N.Y.: Harcourt, Brace, Jovanovich, 1971. \$15.

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# AMERICAN NOTES & QUERIES

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September 1971

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- Boguet, Henry. *An Examen of Witches Drawn From Various Trials . . . in the County of Burgundy*. Trans. by E. Allen Ashwin. Ed. by Montague Summers. (1929). Facs. edn. lxiii, 328pp. [N.Y.: Barnes & Noble, 1971]. \$11.50
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# A N & Q

AMERICAN NOTES & QUERIES

EDITOR *Lee Ash*

ASSISTANT EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

*Lawrence S. Thompson*

## NOTES

### TWO MORE UNPUBLISHED WHITMAN LETTERS

BECAUSE OF THE THOROUGHNESS of the search for Walt Whitman letters for their publication in Professor Edwin Haviland Miller's admirable edition of *The Correspondence of Walt Whitman* (N.Y., 1961-1969) in five volumes as part of New York University Press's *Collected Writings*, it is not expected that many unpublished letters by the poet will turn up. Those that do, such as the following two from the Feinberg Collection, now in the Library of Congress, are thus both rare and important. In printing them here, I am following the numbering system used by Mr Miller in his *Addenda*, Vol. 5:

#### 1484.1 To John H. Johnston

ADDRESS: J H Johnston / Jeweler / 150 Bowery Cor: Broome / New York City. POSTMARKS: Camden / Feb / [?] / 87; [others illegible].

328 Mickle Street  
Camden New Jersey  
Sunday Noon  
Feb 12 '87

Still here in the land of the living — in pretty good heart most of the time, & comfortable enough, but horribly crip-

pled & banged up — Spirit moved me to write you a line & send my love to Alma and Al and all — I am just going out for an hour's midday drive.

Wal: Whitman

Johnston was one of Whitman's very good friends, whom he often stayed with in New York; Alma was his wife, and Al[bert] their son. Whitman's remark that he was "horribly crippled & banged up" is an exaggeration; for, while he never fully recovered from his stroke in 1873, he did go to Colorado in 1879, Ontario in 1880, Boston in 1881; and give his Lincoln lecture four times in 1886. Further, Professor Gay Wilson Allen (*A Solitary Singer*, N.Y., 1967, p. 526) says, "On the whole 1887 was perhaps the most satisfying year that Whitman had had since coming to Camden" after his stroke.

#### 2572.1 To Dr. John Johnston

ADDRESS: Dr Johnston / 54 Manchester road / Bolton Lancashire / England. POSTMARKS: Camden, N. J. / Jun 23 / 8 PM / 91; Philadelphia, Pa. / Jun 23 / 11 PM / Paid.

Camden N J — U S America  
June 23 '91 — Tolerably fairly — (free fm mark'd pain or bother.) — b'kfst of raspberries b'd & coffee — warm weather — Dr Bucke leaves here July 8 in the SS *Britannic* — look out for July *Lippincott's* (I will send you one, to make sure) H T well & flourishing — Warry ditto — Wallace's and W Dixon's good letters, rec'd — My love to both —  
Walt Whitman

Dr John Johnston, to whom the letter was addressed, and J. W. Wallace, mentioned near the end of the letter, were the founders of "Bolton College", a humorous name they gave to a group in Bolton, England, who met and discussed *Leaves of Grass*. They visited Whitman in Camden in 1890 and 1891 and later wrote

a delightful book, *Visits to Walt Whitman in 1890-1891* (London, 1917). Dr Richard Maurice Bucke, one of the greatest admirers and later one of Whitman's literary executors, with Horace Traubel (the "H T" mentioned in this letter), was going to Europe on a business trip to establish a foreign market for his water meter. By "July *Lippincott's*" Whitman must refer to a short prose piece he wrote, "Walt Whitman's Last", which actually appeared in the August 1891 *Lippincott's Magazine* (Vol. 48, p. 256). "Warry" is short for Warren Fritzinger, Whitman's male nurse at that time (his picture is in *The Correspondence*, Vol. 5, opp. p. 212); and "W Dixon" is Wentworth Dixon, another member of "Bolton College". The "good letters" from Wallace and Dixon are now in the Feinberg Collection, and it is to Mr Charles E. Feinberg that I am indebted for copies of the two letters here published for the first time.

William White

Wayne State University, Detroit

"Notes" in the October issue will consist exclusively of a review of Evald Rink's *Printing in Delaware, 1761-1800: a Checklist*, by Philip J. Weimerskirch. The review lists "a few additions, a few added copies, a few secondary sources containing good descriptions, and a few differences of opinion concerning format".

## SPENSER AND THE NEW TESTAMENT

STUDENTS OF SPENSER'S BIBLICAL allusions have repeatedly grappled with the problem of which version of the Bible Spenser used. Different authorities have credited him with using all three main versions of his day, the Great Bible,<sup>1</sup> the Geneva,<sup>2</sup> and the Bishops',<sup>3</sup> but the problem remains unresolved.

What seems to be a promising clue is provided in a discussion of Shakespeare's use of the Bible. Richmond Noble writes:

The policy of Queen Elizabeth as to English Bibles was one of non-interference. Bibles were to be allowed to circulate, but it was none of the Queen's concern to promote the circulation, beyond providing that every parish church was to own a copy and every Master of Arts a New Testament. Otherwise everybody could do as he pleased.<sup>4</sup>

Since Spenser obtained his Master of Arts at Cambridge in 1576, the above requirement seems to have been completely overlooked by those who have dealt with the problem.

A little searching, however, indicates that Noble errs as to the Queen's edict. In 1559 there appeared *Injunctions giuen by the Queenes Maiestie*.<sup>5</sup> Injunction 16 states, in part:

Also that euery Parson, Vicar, Curate, and stipendarie Priest, being vnder the degree of a maister of Arte, shall prouide & haue of his owne within three monethes after this visitation, the newe Testament both in Latine and in English. . . . And the Bishoppes and other Ordinaries . . . shall examine the said ecclesiasticall Parsons, how they haue profited in the studie of holy scripture.



Thus the decree was not that "every" Master of Arts should have a New Testament, as Noble states, but only those ecclesiastical Parsons and clerics associated with a cure. There is no evidence that Spenser ever took orders, although he was secretary to the Bishop of Rochester for one year, 1578-79.

Furthermore, Elizabeth's injunction specified no particular English version of the New Testament. By 1559 there were six versions available: Tyndale's, Coverdale's, Matthew's, Taverner's, the Great Bible New Testament, and the 1557 Geneva New Testament by William Whittingham. By the time that Spenser received his M.A., the Bishops' New Testament had appeared (1568) and this was thoroughly revised in 1572. Even if Spenser came under the Queen's decree, he could have met it by possessing any of these versions of the New Testament.

It seems, therefore, that efforts to determine which Bible Spenser used will continue to be governed by internal rather than external evidence.

Naseeb Shaheen

University of California  
Los Angeles, California

## THOMAS CAMPBELL AND SHELLEY'S *QUEEN MAB*

THE INFLUENCE OF THOMAS CAMPBELL on Shelley's *Queen Mab* has been suspected at least since 1812, when William Godwin, having read the still uncompleted manuscript of *Queen Mab*, wrote to Shelley, "You have what appears to me a false taste in poetry. You love a perpetual sparkle and glittering, such as are to be found in Darwin, and Southey, and Scott, and Campbell (*sic*)".<sup>1</sup> As Godwin guessed, Campbell was indeed one of Shelley's favorite poets. While at Eton, he had even sent one of his juvenile poems to Campbell for criticism (Campbell replied that there were only two good lines in it — actually, a kindness).<sup>2</sup> The extent of Shelley's admiration for the older poet becomes fully clear, however, only when one examines Campbell's poem, *The Pleasures of Hope* (1799), now almost wholly neglected but a work which distinctly colors the style of Shelley's first "Philosophical Poem".

Unlike Darwin's *Temple of Nature*, Southey's *Thalaba*, or the other chief models for *Queen Mab*, *The Pleasures of Hope* is written in a style that suggests Shelley's generally, and not in a few isolated passages. True, the two poems are seldom strictly parallel in phrasing, but they often bear a striking resemblance to one another:

Come, bright Improvement! on the  
car of Time,  
And rule the spacious world from  
clime to clime!

(I, 321-322)<sup>3</sup>

Man! Can thy doom no brighter soul  
allow?

1. Grace Warren Landrum, "Spenser's Use of the Bible and His Alleged Puritanism", *PMLA*, XLI (1926), 517-544.
2. Charles C. Osgood, "Spenser's Sapience", *Studies in Philology*, XIV (1917), 169.
3. Ruth Wilson Russell, *Spenser's Use of the Bible in the First Two Books of "The Faerie Queene"*, unpublished thesis, University of Oklahoma, 1936.
4. Richmond Noble, *Shakespeare's Biblical Knowledge* (London, 1935), p. 9.
5. STC 10095-10110.

Still must thou live a blot on Nature's  
brow?  
Shall War's polluted banner ne'er be  
furl'd?  
Shall crimes and tyrants cease but  
with the world?

(I, 435-438)

Yet, yet degraded men, th'expected day  
That breaks your bitter cup, is far  
away;

Trade, wealth, and fashion, ask you  
still to bleed,

And holy men give Scripture for the  
deed. . . .

(I, 483-486)

The previous lines might easily have been lifted from *Queen Mab*, except for their being in couplets rather than in blank verse.

Campbell's poem anticipates not only the emphatic, challenging radicalism of *Queen Mab* but also much of its distinctive imagery, including stars, meteors, wild winds, symbolic veils, and contrasted light and dark — all, by the way, to appear frequently in Shelley's later poetry.<sup>4</sup> Shelley's indebtedness to Campbell is best shown, however, by the following parallel passages:

Careers the fiery giant, fast and far,  
On bickering wheels, and adamantine  
car. . . .

(*Pleasures*, II, 284-285)

All tend to perfect happiness, and urge  
The restless wheels of being on their  
way,

Whose flashing spokes, instinct with  
infinite life,

Bicker and burn to gain their destined  
goal. . . .

(*Queen Mab*, IX, 151-154)

Clearly, then, Shelley paid Campbell the compliment of imitation. The closeness of their styles should not, of course, be allowed to obscure their very real

differences. While Campbell's language is concise, his imagery simple, and his rhythms restrained, Shelley's language is elaborate, his imagery complex, and his rhythms flowing. Already his poetry discloses something of the expansiveness and rapidity of his later work. Nevertheless, he was still not far enough along in his apprenticeship in 1812 to free himself from the influence of Campbell and other favorite poets — poets who had, after all, inspired him in the first place to attempt to express revolutionary message in poetry.

George Richards

Skidmore College

1. Letter dated 10 December 1812, in *The Letters of Percy Bysshe Shelley*, ed. Frederick L. Jones (Oxford, 1964), I, 216.

2. See Newman Ivy White, *Shelley* (N.Y., 1940), I, 60-61.

3. Citations from Campbell are to *The Poetical Works of Thomas Campbell*, ed. W. Alfred Hill (London, 1890).

4. Even Shelley's later use of Prometheus as a symbol of the Wisdom needed for social betterment has a precedent in *The Pleasures of Hope*: "Truth shall restore the light by nature given,/And, like Prometheus, bring the fire of Heaven" (I, 415-416).

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## GERTRUDE ATHERTON INSCRIPTIONS

RECENTLY I PURCHASED five of Gertrude Atherton's books from an English bookseller; four of these are autograph presentation copies from the author to Ethel Duncan, and the other contains a signed note by Gertrude Atherton tipped-in. A brief description of the books follows:

1) *A Daughter of the Vine*. London: Service and Paton, 1899. Tipped-in on the half-title page: "One of the men who ought to be in the Senate of the United States and is not—the father-in-law of His Fortunate Grace. At all events let him contribute his trifle to the Hospital fund. Gertrude Atherton June 12th 1899—Bruges, Belge". The entire note is in the handwriting of the author.

2) *The Conqueror*. London: MacMillan and Co., 1903. The inscription on the flyleaf reads: "To Miss Ethel Duncan From Gertrude Atherton 1908".

3) *Ancestors*. London: John Murray, 1907. The inscription on the flyleaf reads: "To Miss Ethel Duncan Souvenir München Gertrude Atherton 1908".

4) *Rezánov*. London: John Murray, 1906. The inscription on the flyleaf reads: "I present to Miss Ethel Duncan my favorite hero Nichol . . . (?) Petr . . . (?) Rezánov Gertrude Atherton 1908 München".

5) *The Californians*. New York: The MacMillan Co., 1908. The inscription on the flyleaf reads: "To Isabel Otis otherwise Miss Ethel Duncan From the admirer of her still not large enough but growing type [?] Gertrude Atherton 1908 München". On the front endpaper is pasted a postcard on which is written, presumably in the hand of Ethel Duncan: "Automobile-trip here on Saturday April 18th, 08. Had tea at the Kaiserin Elisabeth hotel with Gertrude Atherton, Boradil Craig [?], Harriet Robb and my sister Mabel". The postcard depicts Starnberg and the Starnberger See.

Evidently Miss Duncan and her party were travelling in Bavaria in April 1908 and met Gertrude Atherton there, probably in Munich. The author presented Miss Duncan with several of her books. It may not be of great value to know that Gertrude Atherton at that time evidently considered *Rezánov* her favorite hero, but it is intriguing to know that she associated Ethel Duncan with Isabel Otis, one of the principal characters of *Ancestors*. There are of course several possibilities: perhaps Miss Otis was modeled after Miss Duncan, in which case Gertrude Atherton knew Ethel Duncan intimately before the visit to Munich; perhaps Miss Duncan had expressed an admiration for Isabel Otis and a desire to emulate her; and, what seems to this writer to be most likely, the writer thought she saw a similarity in character between Isabel Otis and Ethel Duncan.

John E. Van Domelen

College Station, Texas

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## MILTON'S MEDITATIONS AND SONNET XIX

SUCH NOTABLE MILTON scholars as Sir H. J. C. Grierson and Helen Darbishire, who argue that the order of Milton's sonnets in the 1673 edition is chronological, would agree that sonnet XIX ("On his blindness") was written later than April-May 1655, the apparent *terminus quo* for sonnet XVIII. If Milton read the psalm prescribed in *The Book of Common Prayer* to be read on the Tuesday after

the fourth Sunday after Trinity, which falls in early June, then the similarities between Psalm 123 and sonnet XIX might suggest that Milton wrote the sonnet in June of 1655. The juxtaposition of the word "eyes" and the word "wait" in verse two of Psalm 123 is particularly suggestive of Milton's mood in sonnet XIX: "Behold, as the eyes of servants look unto the hand of their masters, and as the eyes of a maiden unto the hand of her mistress; so our eyes wait upon the Lord our God, until that he have mercy upon us".

*Benjamin W. Griffith*

*Carrollton, Georgia  
West Georgia College,*

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## QUERIES

*Pictorial calendar* — A calendar with religious symbols, entitled *Sande Awikhigan*, 1870, has come into my possession. What is it? A footnote, in English, says, "This year has 13 months. It begins on the 3d of December 1869, and terminates on the 21st of December 1870". It is print signed, "Eugene Vetromile, Alnambay Patlias". Who was he? Names of the months are given, e.g. Onglusamwessit / January. What is this that I have? — *Michael Cahill, Sharon, Conn.*

"First, get the money; honor comes later" — Was it an American general who first said this? When? Under what circumstances? — *Joe Shitangman, Duncanville, Tex.*

*Question marks (?)* — I am unable to find a style manual that authorizes the growing use of a question mark at the beginning of a parenthetical statement inside the parentheses, for example, "These could be pertinent remarks about such a code of laws (? but they may not belong in this series) concerning morality". What reasoning is used here, and has the problem been discussed from the grammarians' or editors' points of view? Where? — *John Birmingham, New York, N.Y.*

*Lincoln, Grant, and Whiskey* — One of the best-known anecdotes concerning Lincoln and General Grant is the following: Men came to the President urging his [Grant's] removal. Lincoln shook his head: "I can't spare this man", he said: "he fights". Many good people complained that he drank. "Can you tell me the kind of whisky?" asked Lincoln, "I should like to send a barrel to some of my other generals". (See *Ida Tarbell's Life of Abraham Lincoln*, 1902. Vol. III, p. 144). What is the source or truth of the anecdote? — *Jack Stevens, New York, N.Y.*

*Andrew Jackson Stone* — Born 1859 in Missouri and still alive in 1920, was an explorer, hunter, etc. in the West, Alaska, and Canada. He collected for the American Museum of Natural History and had several animals named for him. He is in *Who's Who in America*, vol. 3 and others. Information of any kind about this man would be appreciated — we have the early *Reader's Guide* references. — *R. G. Schipf, Missoula, Montana.*

## REPLIES

*Camel through a needle's eye?* (IX:121) — I am skeptical of the "Ropist" solution on grounds other than linguistic. The figure appears to be quite plausible as it stands in terms of traditional Jewish hyperbole. Thus, compare the proposed removal of a mountain through the faith of a mustard seed (Matt. xviii:19). The Confraternity notes on this passage read: "The hyperbole seems to be traditional. Job says that God 'has removed mountains' (ix:5); and in the Psalms we read that 'the mountains shall be removed' (xlv:3)". Compare also the hyperbolic figure of plucking out the sinful eye (Matt. xix:9), which led some literalists to castrate themselves. That Christ intended such hyperbole is also evident from the Last Supper, where He ordered the consumption of His Blood in opposition to the law against blood-drinking in Leviticus when He expressly stated that He had come to fulfill and not to deny. (Explanation: "His Blood" is that "in heaven".) Though I know of no Old Testament parallel for the camel figure, it is of passing interest at least that there is now, in the area where Christ lived, a camel path containing an awkward passageway appropriately designated (according to the *National Geographic*) "The Needle's Eye". (This may, however, be after the fact.) — R. F. Fleissner, *Wilberforce, Ohio*

*Beckford Latin quotation* (IX:74) — The quotation used by Beckford may be found in the first book of elegies by Propertius, lines 37-

38: "Et circum irriguo surgebant lilia prato / Candida purpureis mixta papaveribus"; in our quotation we follow the text given on page 42 of Seymour G. Tremenheere's *The Elegies of Propertius in a Reconditioned Text with a Rendering in Verse and A Commentary* (London: Simpkin Marshall, Ltd., 1931). Tremenheere's version reads: "And gardened with lush meadows bright / With poppies red and lilies white" (p. 43). — Edgar C. Knowlton, jr, *University of Hawaii*

*Othmar & Erika Spann* (IX:74-75) — Othmar Spann, the social philosopher who proposed an universalist concept of society, is examined in the following:

Landheer, B. "Othmar Spann Social Theories". *Journal of Political Economy*, 39 (1931).

A book review by Frank H. Knight on Spann's *The History of Economics* in *Journal of Political Economy*, 39 (1931), pp. 258-260. — Jerome Drost, *SUNY at Buffalo*

*Mount Auburn Cemetery* (IX:87) — In Herman Melville's *The Confidence-Man* (1857), John Ringman (the confidence man) advises a young student to go "to the cemeteries of Auburn and Greenwood" if he wants to understand human nature (Chapter V). — William Norris, *Lawrence, Kansas*

*Goethe or Schiller?* (VIII:121) — One expression of the idea occurs in a little poem by Schiller entitled "Unsterblichkeit": "Vor dem Tod erschrickst du? Du wünschest unsterblich zu leben? / Leb' im Gan-

zen! Wenn Du lange dahin bist, es bleibt". — *Anthony W. Shipps, Indiana University Libraries, Bloomington*

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## EDITORS' NOTES & READING

Congratulations to the Society for Theatre Research upon the fulfillment of a long term project begun some fifteen years ago — the complete revision of Robert W. Lowe's *Bibliographical Account of English Theatrical Literature* (London: John C. Nimmo). First published in a limited edition in 1888, the work has been indispensable to bibliographers, booksellers, collectors, librarians, and students of theatre history. (Gale Research Company published a reprint in 1966.) The work of revision was undertaken by scholars working in libraries on both sides of the Atlantic with the end result being a new work rather than a new edition. Titled *English Theatrical Literature, 1559-1900: a Bibliography*, and compiled by James Fullarton Arnott and John William Robinson (Society for Theatre Research, 14 Woronzow Road, London NW 8, £10 10s) the volume includes over 5,000 entries, which is more than twice as many as in the original. Every Lowe listing is found either in the main body or in an appendix. American and overseas editions not included in Lowe are recorded in brief. Some glosses on the title words "English" and "theatrical" must be mentioned. The Society has retained "English", but em-

braces as did Lowe, the Irish and the Scottish theatre. "Theatrical" excludes the purely literary aspects of the drama and forms of entertainment such as ballet, circus, and cinema although opera is covered. Fiction and manuscripts are omitted; engraved prints are included because of the letterpress. Entries are arranged in chronological order under three headings: Bibliography, Government Regulations of the Theatre, and Morality of the Theatre. George Speaight, General Editor of Publications, and the Society's Editorial Board are to be commended on the high bibliographical standards maintained in this outstanding work.

"For the record" AN&Q reprints the following from *AB Bookman's Weekly* (28 June 1971): I am writing to end a myth about the J.F.K. quotation "Ask not what your Country etc." To aid and abet in this fraudulent legend by an authoritative book medium, must be corrected. I spotted this bit of phonyism before J.F.K. was unfortunately assassinated. It seems that Schlesinger, who wrote Kennedy's speeches, took this quote and the term new frontier from a book by Kahlil Gibran, "Mirrors of the Soul". "Ask not what your country can do for you, but ask what you can do for your country". This statement appeared in an article written by Gibran in Arabic, over fifty years ago. The heading of that article can be translated either "The New Deal" or "The New Frontier". The article was directed to Gibran's people in the Middle East, but its philosophy and its lesson will continue as long as man lives in a free society. The article

is in the book "Mirrors of the Soul" pages 59-64. — Philip Sklar, No. Miami, Fla.

## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky and will be continued in subsequent issues.*

A. H. M. Jones, J. R. Martindale, and J. Morris, *The Prosopography of the Later Roman Empire*, vol. I, A.D. 260-395 (Cambridge: At the University Press, 1971; 1,152pp.; \$55.00), is the first of a set which will provide a complete prosopography of the later Roman Empire. The second volume will cover 395-527, the third, 527-641. Solid research, with full bibliographical references, makes this work the definitive conclusion of the basic reference work originally suggested by Theodor Mommsen.

The imaginative and almost eleemosynary Cambridge University Press continues to bring out pre-publication copies of sections of the *Cambridge Ancient History* at most reasonable prices. Kathleen M. Kenyon, *Palestine in the Time of the Eighteenth Dynasty*, vol. II, chapter XI; 33pp.; 1971; \$1.25), pulls together the available material after the expulsion of the Hyksos and provides a generally reliable history of Palestine for this period. In a totally different period

Cambridge has furnished Kenneth Muir and S. Schoenbaum, *A New Companion to Shakespeare* (1971; 298pp.; \$3.95), a guide to Shakespearean studies by the ablest scholars of our time. Still another Cambridge reference work in the biographical group is R. T. Jones, *George Eliot* (1970; 116pp.; \$1.95). Other works in this series of "British Authors" are Robin Mayhead on John Keats, Geoffrey Durrant on William Wordsworth, and Yasmine Gooneratne on Jane Austen.

André Pieyre de Mandiargues, *Bona, l'amour et la peinture* (Geneva; Weber S. A., 1971; 124pp.; S.Fr. 36.—), examines death and existence in terms rarely used by modern artists. Here are insights into modern life and aspects of 20th-century painting offered by no other publisher in our time. As in all Weber publications, the quality of the reproductions leaves nothing to be desired.

V. F. Goldsmith, *A Short Title Catalogue of French Books 1601-1700 in the Library of the British Museum* (Folkestone London, Dawson's of Pall Mall, 1970- ), is now in its second fascicle, covering C-D. It is in the same style as the B.M. catalogues of its books printed before 1601, but benefiting greatly from bibliographical scholarship of the last few decades. A selection of the major works from this catalogue is being offered in microform by the Erasmus Press, 225 Culpepper, Lexington, Ky 40502.

(Continued on p. 15)

## BOOK REVIEW

BUCHER, François. *The Pamplona Bibles*. 2 vols. Vol. I: Text, 382pp., including illustrations; Vol. II: Facsimile, 570 plates. New Haven: Yale University Press, 1970. \$175.

This publication, long anticipated by medievalists, is the result of research which extended for well over a decade. The Pamplona Bibles of the title are two late 12th-century Spanish manuscripts, which are essentially picture books embracing exceptionally extensive narrative Biblical and hagiographical cycles. One of these is preserved in the Bibliothèque Municipale at Amiens, manuscript 108, and the other at Castle Harburg in the collection of Fürst zu Oettingen-Wallerstein. The two picture Bibles, neither of which is now complete, preserve a total of 1847 illustrations out of an original total of 1953.

The Amiens manuscript has been known to scholars through mention in a number of books and articles from 1840 on, although, as Professor Bucher points out, not once had the codex been correctly described. The series of 871 illustrations, as now preserved, with their Latin captions excerpted from the Vulgate and other sources, intrigued past scholars by their abundance and their stylistic simplicity. These two characteristics, on the other hand, also served to repel more than casual investigation. This seems the more surprising inasmuch as the manuscript is furnished with a dated colophon testifying to a royal patron.

The colophon sets forth that the manuscript was commissioned by King Sancho VIII, "the Strong", of Navarre, and written — or "composed", as the Latin says — by Petrus Ferrandus, who finished it in 1197 A.D.

Professor Bucher has fully made up for the past superficial treatment of Amiens ms. 108 with this conscientious and painstaking investigation of every possible facet of its history and its execution. He prefaces the description and discussion of the manuscript itself by a review of the political situation in Navarre during the 12th and early 13th century and an analysis of the person-

ality and character of Sancho VIII, who ruled that kingdom from 1194 to 1234. Sancho was, it seems, a strong-willed opportunist, who shifted his alliances shamelessly, antagonized the other Spanish rulers and the Pope, fraternized with the Moslems (and probably married one), absented himself from his country for long periods — and in general was far from being an ideal ruler.

In considering the selection of subjects for the picture Bible, Dr Bucher notes that the emphasis of the illustrations is on good royal government, stressing the dangers of misrule or of blasphemous and amoral conduct, and the rewards of righteous kingship and unswerving religious faith. In a detailed investigation of the identity of the Petrus Ferrandus who "composed" the picture Bible, Dr Bucher concludes that he was a certain Ferrandus who was active as a scribe in the royal chancery as early as 1171, during the reign of Sancho's learned and much-loved father. His name disappears from royal charters issued after the accession of Sancho VIII, and only reappears in 1235 after that ruler's death. The picture Bible, with its original 932 illustrations and the accompanying captions, was a most complex undertaking, requiring a director learned in Biblical and hagiographical lore to obtain and select the materials, to direct the artists on the project (Dr Bucher finds four different hands), as well as to compile the inscriptions. With good organization, it is possible that the manuscript was brought to completion in three years — from 1194 to 1197. And the royal chancery at Pamplona would have been the place where such an effort could be staged. The faithful archivist who had served the virtuous father would have been at pains to see that the tenor of the picture book would be to exhort Sancho VIII to mend his ways.

Professor Bucher's approach to the study of the manuscript is a model of system. He describes, in turn, the binding, the structure of the manuscript (with diagrams of the gatherings), the condition, the parchment and pigments, paleography, abbreviations and spelling, original contents and present ones, the order of the subject matter, choice and source of captions, source of saints' lives, Sibylline text of Apocalypse illus-



trations, history of the manuscript, and earlier publications. Since all of this discussion is contained in eleven pages, including over two and a half pages of diagrams and about three-quarters of a page of lists, it goes without saying that the intent is to compress the statement as much as possible. This makes for dry and even tedious reading, and yet there seem to be areas in which one's attention is squandered. The solemn discussion of the kind of colors used, as well as their source and method of manufacture, seems out of proportion for the plain, flat tints — "washes" as the author calls them — that pick out the surfaces enclosed within simple outlines.

The other "Pamplona Bible", now in Castle Harburg, is very closely related to King Sancho's picture book — the style is the same, although in the judgment of Professor Bucher, it is somewhat more careful in execution. In general, the texts are the same or similar, except for variations in orthography. Again there is a great series of Biblical narrative illustrations and of images devoted to lives of saints. However, the Harburg manuscript enlarged upon the pictorial scheme of the Sancho Bible, originally presenting an array of 1021 illustrations, of which 976 survive. In fact, the Harburg codex originally contained ninety-two scenes and texts not in Sancho's, of which forty-nine expanded upon the Old Testament and forty-two on the lives of saints. Many of the scenes which do correspond to those in the Amiens manuscript are very similar indeed. In other cases there are interesting variations, often clarifying the narrative or improving upon the composition. There is some difference in the order of scenes, and in other matters. The author believes that in the Harburg manuscript the captions were inscribed before the scenes were drawn, whereas the reverse was the case with the Amiens manuscript. This second Pamplona Bible contains no colophon, so the dating of it is a matter for conjecture. As the author points out, "If one manuscript preceded the other, the second was produced in the presence of the first". Although at several points he postulates that the Harburg manuscript is the younger of the two, he also notes that "careful analysis of the texts reveals so much

contradictory evidence regarding precedence that the simultaneous creation of both Bibles must be considered".

Again the author examines the manuscript with the same meticulous method used in the case of the first Pamplona Bible. To those topics he adds a section speculating on the original owner of the manuscript. In the absence of precise documentation, this can be only a matter for hypothesis. Since it was produced in the same chancery atelier which presumably executed Sancho's Bible, it is to be supposed that the second codex was destined for someone in the entourage of Sancho the Strong. Among the differences to be noted from the Amiens manuscript is the emphasis on genealogy and on female saints, which suggests that it was intended for a woman of high station. After considering various possibilities, the author inclines toward Queen Sancha of Aragon, who was a patron of the arts and who had a son who could have inherited it. In any case, the Harburg Bible is more worn and marked up than the Amiens one, attesting to considerable use. It was acquired by an ancestor of the present Prince zu Oettingen-Wallerstein in Valladolid in 1809.

The relationship between the Amiens and Harburg manuscripts was first pointed out in a Munich sale catalogue in 1935, when the Oettingen-Wallerstein codex was listed for an auction from which it was eventually withdrawn. In 1961, the Harburg and Amiens manuscripts were exhibited side by side at the Council of Europe Exhibition of Romanesque Art held in Barcelona.

The interrelation between the two Bibles is such that each can be used to reconstruct losses in the other. In the volume of plates of the present publication the two have been treated as a unit to the extent of selecting from one or the other the better executed or better preserved illustration of a particular subject — although in a dozen or more cases, identical scenes from both manuscripts are reproduced in juxtaposition for the information of the student.

Surprising as the close relationship between the two Pamplona Bibles may be, there is still a greater surprise in store for the reader. In the Spencer collection of the New York Public Li-

brary is preserved an elegantly executed Bible in French, of the early 14th century. Its 846 extant illustrations out of an original 930 turn out to be copied after the pictures in Sancho's Bible! The reproduction of an earlier book of so unsophisticated a type in 14th-century Paris calls for some explanation. An archaic model of this kind must have been treasured essentially as an heirloom. By means of a genealogical table Dr Bucher proposes a possible history for Sancho's Bible that would explain its presence in Paris at the beginning of the 14th century, so that it could serve as a prototype for the manuscript now in New York. Sancho VIII was succeeded as King of Navarre by his nephew, Thibaut IV of Champagne. The 12th-century picture Bible may then have descended — through the successive members of the Champagne family who held the kingship of Navarre — to Louis X, who was King of France as well as of Navarre at the time of his death in 1316. His daughter, Jeanne II Queen of Navarre, became the wife of Philippe II Count of Evreux, who was crowned King of Navarre in 1328. In this lineage various events might have been the occasion for the execution of the New York Bible — perhaps the marriage of Jeanne II in 1318 when she was a child of seven.

From the point of view of the study of the Pamplona Bibles, the great thing is that the gothic manuscript can serve to aid in the reconstruction of missing scenes in Sancho's Bible. It has many other facets of interest as well, including the exceptional character of its French Biblical text.

Despite the conscientious detail of the discussion in the chapters and footnotes devoted to the Pamplona Bibles and the New York codex, it turns out that the real description of each one of these manuscripts is to be found in the two Appendices — which, in fact, the reader is urged (p. xiii) to study first, before tackling the main text of the book. Appendix I consists of meticulous lists of the sources of the Biblical quotations and of the captions for the hagiographical illustrations, together with references to the plates reproducing them. Appendix II transcribes all later notes inscribed on the fly-leaves, etc., of the

three manuscripts, the sequence of scenes, including those at present missing in the two Pamplona Bibles, which are described according to the New York Bible, together with transcription of the Latin or French captions. Nearly all the gothic miniatures thus used for reconstruction are reproduced among the illustrations which are included in Volume I. When the plates forming Volume II can take up the illustrative cycle of the Pamplona Bibles, making detailed description unnecessary, Appendix II gives the scriptural source, transcribes the text of the captions, indicates the coloring, identifies the artist responsible, as well as describing the New York version of each scene. When the hagiographical cycles are reached, an English translation of the caption is added to the foregoing data.

As may be imagined, there is a certain amount of reiteration and redundancy in the material contained in all of this apparatus, since some of the information in Appendix I is repeated in Appendix II, and the many methodical lists and analyses in the text proper and in the footnotes survey part of the same field, even if more briefly. The Appendices, however, are a boon for the scholar who proposes to pursue the picture-cycles fully and in detail — and it is for him that they are intended.

The author's conscientious approach has impelled him to add to the basic studies of the three manuscripts which are central to the problem a chapter dealing with sculpture and monumental painting in Navarre from 1100 to 1230, as it might relate to the abortive workshop of the Pamplona illuminators, and also another chapter gallantly tackling the whole vast field of early Biblical picture-cycles. In the end he suggests that the Pamplona Bibles may have been based upon a cycle of the 9th to 11th century, which "was itself based on a sixth-century archetype that could have originated in the West". These two chapters, suggestive though they are, by their very nature leave much for future students to do — which is not a discreditable thing. After all, such a study as the present one has as its essential purpose to scrutinize, analyze, describe and trace the central manuscripts, by text and illustration making

them available to the world of medieval scholars, who are now enabled to carry on from there. Despite the extensive series of reproductions — and the very substantial price — this is not a “coffee-table book”, and let us hope it is not promoted as one. It is a mass of material for students of medieval art, iconography, and history, and it belongs in the libraries which serve them. It is, in fact, exactly the kind of a book that a university press should publish.

I suppose it is my duty to record that, despite the well-designed format and the earnest effort to produce a tool for the serious scholar, there are slips both textual and typographical which have been overlooked. One somehow has the feeling that the very bulk of the material and, no doubt, the long-drawn-out processing of it, dulled the critical eye of author, editor, and proofreader on occasion.

As textual slips I am thinking of the allusion, in the Preface, to the New York Public Library Bible as a “thirteenth-century copy” — when the whole chapter describing it discusses the reasons for dating it “between about 1317 and 1326”. Again, in the historical discussion in Chapter 1, the events following the treaty of August 1204 (p. 6) are twice referred to as occurring in the first decades of the 12th century. The description of the Harburg Bible in Chapter 3 states (p. 29) that this codex contains 271 leaves, whereas the diagrammatic analysis of the gatherings shows on page 32 that there are 272 leaves, but that folio 271 and 272 have been reversed in order. In this connection, it may be appropriate to protest the use of the word “pagination” to refer to the numbering of the leaves of the various manuscripts, rather than “foliation”. It is only due to the diagrams that we can be certain that we have not to do here with a post-medieval page-numbering.

I suppose it is due to an editorial slip that the illustrations of three Beatus miniatures in illustrations 106-108 are captioned “Beati de Liébana”, although this is not the case in other captions nor in the text. Proofreading oversights occur here and there: the reference on p. 53 to Pls. 55-69 should read Pls. 555-569; the numbering of page 188 is in-

verted to read 881; on page 23, the cross-reference to a particular page has never been filled in, etc. But these are small flaws in a massive and detailed undertaking. — *Dorothy Miner, Walters Art Gallery, Baltimore*

## RECENT FOREIGN REFERENCE BOOKS

(Continued from p. 11)

The series of “Finländska Gestalter” issued by the Ekenäs Tryckeri in Ekenäs (Tammisaari) is represented most recently by Olof Mustelin, *Nils Ludvig Arppe* (1969; vol. VIII; 262 pp., illus., fold. genealogical table). Dr Mustelin, director of Aabo Akademis Bibliotek in Aabo, has written a perceptive and well documented biography of one of the more important personalities of 19th-century Finland. The entire series, now represented by some two score volumes, is a basic collection on Finnish biography.

The rich collections offered by Reclams Universalbibliothek have been expanded by the following volumes. Aristotle's *Der Staat der Athener* (translated and edited by Peter Dams; 93 pp.; no. 3010); Cicero's *Laelius* (“De Amicitia”, translated and edited by Robert Feger; 87 pp.; no. 868); and Longos' *Daphnis und Chloe* (translated and edited by Otto Schönberger; 173 pp.; nos. 6911/12) represent ancient literature. Mediaeval German literature is enriched by an edition of *Herzog*.

*Ernst* (translated and edited by Bernhard Sowinski; 427 pp.; nos. 8352-57). Of English literature there are Bacon's *Essays* (translated by Elisabeth Schücking, edited by Levin L. Schücking; 240 pp.; nos. 8358-60) and Hobbes' *Leviathan* (translated by J. P. Mayer with a commentary by Malte Diesselhorst; 328 pp.; nos. 8348-51). From German literature we have Schiller's *Vom Pathetischen und Erhabenen* (edited by Klaus L. Berghahn; 157 pp.; nos. 2731-31a); Grillparzer's *Gedichte* (edited by Peter von Matt; 128 pp.; nos. 4401-02); Wilhelm Raabe's *Des Reiches Krone* (with a commentary by Gerhard Muschwitz; 78 pp.; no. 8368); and Hauptmann's *Fasching [und] Der Apostel* (with a commentary by Karl S. Guthke; 62 pp.; no. 8362). Especially valuable is the new series of "Erläuterungen und Dokumente", of which the latest is edited by Karl Pömbacher on Heibel's *Maria Magdalena* (94 pp.; no. 8105). Concluding the current batch of UB titles are Flaubert's *Die Legende von Sankt Julian dem Gastfreien* (translated and edited by Ernst Sander; 48 pp.; no. 6630); Henry James' *Schraubendrehungen* (translated by Alice Seiffert, edited by Rudolf Sühnel; 152 pp.; nos. 8366-67); and Roman Ingarden's *Über die Verantwortung, ihre ontologischen Fundamente* (126 pp.; nos. 8363-64).

Readers' comments on the desirability of a 10-year Cumulative Index to AN&Q would be welcomed.

## PUBLICATIONS RECEIVED

(Continued from p. 2)

- Pickering, James H.; & Carlisle, E. Fred, comps. *The Harper Reader*. 530pp. N.Y.: Harper & Row, 1971. Paper, \$?
- Potter, E. B. *The Naval Academy Illustrated History of the United States Navy*. Nearly 250 illus. 299pp. N.Y.: Thomas Y. Crowell, 1971. \$12.95
- Riis, Jacob A. *How the Other Half Lives: Studies Among the Tenements of New York* (1901). A New Preface by Charles A. Madison. With 100 Photographs from the JAR Collection, the Museum of the City of New York. 233pp. N.Y.: Dover Publications, 1971. Paper, \$4.50
- Ruth, Kent. *Touring the Old West*. Illus., incl. maps. 218pp. Brattleboro, Vt.: The Stephen Greene Press, 1971. \$6.95
- Sauer, Carl Ortwin. *Sixteenth Century North America: the Land and the People As Seen By the Europeans*. Illus. 319pp. Berkeley: University of California Press, 1971. \$10.95
- (Scopes Trial). *The World's Most Famous Court Trial: State of Tennessee v. John Thomas Scopes*. Complete Stenographic Report . . . Including Speeches and Arguments of Attorneys. (Cincinnati, 1925). Illus. 339pp. N.Y.: Da Capo Press, 1971. \$12.50
- Siegel, Howard; & Boedecker, Roger. *A Survival Kit*. Illus. 351pp. N.Y.: Harper & Row, 1971. Paper, \$5.95
- Suits, Conrad B., ed. *Stories for Writing*. 407pp. N.Y.: Harper & Row, 1971. Paper, \$4.50
- Thorp, Roderick; & Blake, Robert. *The Music of Their Laughter: an American Album*. 187 double-columned pp. N.Y.: Harper & Row, 1971. Paper, \$3.95
- Uphaus, Robert W., ed. *American Protest in Perspective*. 406pp. N.Y.: Harper & Row, 1971. \$5.
- White, Stanford, by Charles C. Baldwin. (N.Y., 1931). Illus. 399pp. N.Y.: Da Capo Press, 1971. \$15.
- Winthrop, John. *Life and Letters of*, by Robert C. Winthrop. (Boston, 1864-67). 2 vols. N.Y.: Da Capo Press, 1971. \$39.50
- Young, Alexander. *Chronicles of the Pilgrim Fathers of the Colony of Plymouth, 1602-1625*. (Boston, 1841). 504pp. N.Y.: Da Capo Press, 1971. \$22.50



# AMERICAN NOTES & QUERIES

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QUERIES & REPLIES

EDITORS' NOTES AND READINGS

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BOOK REVIEW

PUBLICATIONS RECEIVED

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*SPECIAL ISSUE —*

“PRINTING IN DELAWARE”

— A Review Note

## PUBLICATIONS RECEIVED

Appleton, Le Roy H. *American Indian Design and Decoration* [formerly titled: *Indian Art of the Americas*] (1950). Profusely Illus. 275pp. N.Y.: Dover Publications, 1971. \$4.

*Bibliography of Old Norse-Icelandic Studies*, 1970. Ed. by Hans Bekker-Nielsen. 80pp. Copenhagen: Munksgaard, 1971. DanKr 30.00

Bleiler, E. F., ed. *Five Victorian Ghost Novels*. [Mrs J. H. Riddell, *The Uninhabited House*; Wilhelm Meinhold, *The Amber Witch*; Amelia B. Edwards, *Monsieur Maurice*; Vernon Lee, *A Phantom Lover*; Charles Willing Beale, *The Ghost of Guir House*]. 421pp. N.Y.: Dover Publications, 1971. Paper, \$3.50

Bradford, Alden, ed. *Speeches of the Governors of Massachusetts, 1765-1775* [and] *the Answers of the House of Representatives Thereto . . .* (Boston, 1818). 424pp. N.Y.: Da Capo Press, 1971. \$19.50

Bing, Samuel. *Artistic America, Tiffany Glass, and Art Nouveau*. Introd. by Robert Koch. Profusely Illus. 260pp. Cambridge, Mass.: The MIT Press, [1970]. Paper, \$4.95

Coffin, Tristram Potter. *Uncertain Glory: Folklore and the American Revolution*. Illus. 270pp. Detroit: Folklore Associates [Gale Research Co.], 1971. \$7.

(Compton Family). Blackwood, James R. *The House at College Avenue: the Comptons at Wooster, 1891-1913*. 265pp. Cambridge, Mass.: The MIT Press, 1971. \$2.95

Earle, Alice Morse. *Two Centuries of Costume in America, 1620-1820*. (N.Y., 1903). Profusely Illus. 2 vols. N.Y.: Dover Publications, 1971. Paper, each vol. \$3.75

(Evolution). *The World's Most Famous Court Trial: State of Tennessee v. John Thomas Scopes. Complete Stenographic Report . . .* 1925. (Cincinnati, 1925). Illus. 339pp. N.Y.: Da Capo Press, 1971. \$12.50

Fellowes, C. H. *The Tattoo Book*. Introd. by William C. Sturtevant. 116 2-color Illus. 144pp. Princeton: The Pyne Press, 1971. \$8.95

Givry, Grillot de. *Witchcraft, Magic, & Alchemy*. Trans. by J. Courtney Locke. (N.Y., 1931). 376 Illus. 416pp. N.Y.: Dover Publications, 1971. Paper, \$4.

Grosz, George. *Love Above All and Other Drawings*. 120 Illus. 119pp. N.Y.: Dover Publications, 1971. \$2.50

(Huxley, Aldous). Birnbaum, Milton. *Aldous Huxley's Quest for Values*. 230pp. Knoxville: University of Tennessee Press, 1971. \$6.95

Kakonis, Tom E., et al., eds. *Strategies in Rhetoric from Thought to Symbol*. 451pp. N.Y.: Harper & Row, 1971. Paper, \$5.50

Krohn, Ernest C. *Missouri Music* (1924). [With a new introduction, supplementary list of Missouri composers, etc., and a bibliography of the writings and compositions of Ernest C. Krohn]. xl, 380pp. N.Y.: Da Capo Press, 1971. \$15.

(Continued on p. 32)

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# A N & Q

AMERICAN NOTES & QUERIES

EDITOR *Lee Ash*

ASSISTANT EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

*Lawrence S. Thompson*

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## NOTES

### "PRINTING IN DELAWARE": A REVIEW AND ADDITIONS\*

MR EVALD RINK, head of the Imprints Department of the Eleutherian Mills Historical Library in Wilmington, has compiled this useful checklist of 18th-century Delaware imprints. It contains 566 entries, making it one of the shortest checklists of state imprints; still, it is a very considerable advance over the 395 items listed by Dorothy Lawson Hawkins in her 1928 Master's Essay done at the Columbia University School of Library Service, the first attempt to record all Delaware imprints of this period. Mr Rink was unable to locate any copies for sixty-five of his entries, and it seems likely that a number of these were either never printed at all or were printed after 1800.

The checklist is prefaced by a well-written and well-documented history of printing in Delaware and a brief survey of the books printed there in the 18th century. About one third of the items printed during the forty years covered by this checklist are official state docu-

ments. Religious publications make up the next largest group, with some ninety items, and almanacs are close behind, with 85 entries. Easily the most famous work in the checklist is the first edition of John Filson's *Discovery, Settlement and Present State of Kentucky* (Wilmington: James Adams, 1784).

The Stinehour Press has done its usual fine job of printing this well-designed book. It is remarkably free of typographical errors, and it is well indexed, except for the introductory essay, which is not included in the index. Following the usual practice for checklists of state imprints, there is no collation by signature, and the pagination is given according to American Library Association rules. A refreshing change from tradition is the inclusion of the format of the book, but unfortunately the description of the size of the leaf has been sacrificed.

Mr Rink records locations of copies in seventy-nine libraries as well as a few private collections. An attempt is made to record all copies in Delaware libraries and all in the American Antiquarian Society, the Library of Congress, and the Library Company of Philadelphia. Although no attempt is made to record more than three copies of any one title, more locations, ranging up to fourteen, are often given. In giving locations of copies Mr Rink does not always list the holdings of the more obvious libraries. For example, he records copies in the library of the Brooklyn Academy of Medicine (now part of the Collections of

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\* RINK, Evald, comp. *Printing in Delaware, 1761-1800: a Checklist*. 214pp. Wilmington: Eleutherian Mills Historical Library, 1969. \$9.50.

the Downstate Medical Research Center Library), and the National Library of Medicine, but not in the New York Academy of Medicine or the College of Physicians in Philadelphia, both of which have extensive holdings of Americana. The holdings of three Episcopal libraries are recorded, but the library of the General Theological Seminary in New York, one of the largest, is not among them. Several other theological libraries have their holdings listed, but the library of the Union Theological Seminary, perhaps the greatest of all, is left out. There are some other curious anomalies. The symbol "N" is given for the New York State Library, but only one entry has this symbol after it, this despite the fact that the New York State Library has some twenty 18th-century Delaware imprints. On the other side of the coin, the New-York Historical Society is given more credit than is its due. Judging from the checklist, this library would seem to have quite a respectable collection of early Delaware imprints, but many of these turn out to be microform copies. One of the few that it does have, Anton Boehme's *Spiritual improvement of temporal affliction*, 1785, is not recorded as being there. The only copy recorded by Mr Rink is in the library of the Historical Society of Pennsylvania.

The symbol "PPM" is given for the defunct Mercantile Library in Philadelphia, but there is no mention of the fact that most, if not all, of the rare books in this library were acquired by the Free Library of Philadelphia. Both recorded copies of a 1777 state document, Rink no. 107, are incomplete. One

lacks the title page; the other is said to have the title page and two other pages supplied by photocopies. Whence came the photocopy of the title page? It is evident that there must be another copy somewhere, or at least a genuine title page from which the photocopy was made. Similarly, the issues of the Delaware Gazette for 1790 are said to be on microfilm at the Delaware State Archives and partly on microfilm at the Historical Society of Delaware.

In the Foreword, page seven, Mr Rink states, "Whenever possible the entries have references to bibliographical sources where they have been previously recorded". This ideal is not borne out in practice, however, as the citations are limited to Evans, with occasional Bristol, Hawkins, Sabin, Heartman, or Drake numbers. Austin numbers are not given for the medical books; Karpinski is not cited for the mathematical books; Welch is not cited for children's books, etc., etc. For Filson's *Kentucke* only the Evans number is given, and only eight copies are located. One is not told which copies contain the map, although this was not printed in Delaware. Perhaps the best bibliographical description of this book is in the Church catalog, no. 1202. The Church copy, one of the few to contain the map, is now, of course, in the Huntington Library; it is one of the copies not recorded by Mr Rink. He does give a bit more information about this work in his introductory essay, pp. 18-19, but there he gives only two references, both rather old.

The following notes, which list a few additions, a few added copies, a few secondary sources con-



taining good descriptions, and a few differences of opinion concerning format, would seem to suggest that there is a need for still more research in this area.

1) Wesley, John.

A sermon on the death of the Rev. Mr. George Whitefield. Preached at the Chapel, in Tottenham-Court-Road, and at the Tabernacle near Moor-fields, on Sunday, November 18, 1770 . . . Wilmington, Printed by James Adams, in Market-street, 1771. 18 p. 8vo. There is a copy in the Union Theological Seminary Library in New York.

2) Smith, Robert.

The bruised reed bound up, and the smoaking flax inflamed . . . Wilmington, Printed by James Adams, 1772. 60 p. 8vo. This is now Bristol no. B3488a; it was previously recorded by Sabin, no. 83795. There is a copy in the Princeton Theological Seminary Library.

3) Delaware. Governor.

By his excellency Caesar Rodney, Esq; President . . . of the Delaware State, a proclamation [prohibiting the export of wheat, flour and other provisions until the following September] the third day of May, in the year of our Lord one thousand seven hundred and seventy-nine. Wilmington, Printed by James Adams [1779] Broadside; 35 x 21 cm. There are two copies of this broadside in the Franklin Collection at Yale. According to the National Union Catalog, others are to be found at the Library of Congress, the Delaware Historical Society, the Wilmington Institute, the American Antiquarian Society and the Historical Society of Pennsylvania. Curiously this is not listed in the checklist, although Rink no. 122 is rather similar and many of the same locations are given for it.

4) Dilworth, Thomas.

The schoolmasters assistant: being a compendium of arithmetic, both practical and theoretical. In five parts . . . Wilmington, Printed

. . . by Bonsal and Niles [178-] 192 p. According to the National Union Catalog there are copies at the Library of Congress, the University of Virginia, and the Clements Library of the University of Michigan.

- 5) Three small type specimen sheets printed by James Adams in 1785. These, together with Adams' manuscript proposals for printing the *Journals of the Continental Congress*, are contained in vol. 46 of the *Papers of the Continental Congress* formerly in the Manuscript Division of the Library of Congress and now in the National Archives (microfilm M247, Roll 60). They were described by Prof. Edmund Dandridge, Jr. in *Studies in Bibliography*, II (1949-50) pp. 189-196. According to Prof. Dandridge, "Adams offered samples of Latin paragraphs in three kinds of Roman and Italic sizes, Pica, Small Pica, and Long Primer, and spoke admiringly of his type as follows: 'As I have lately imported from London a general Assortment of Types, Specimens of such as I suppose you will have the Work printed on you have here enclosed, think there is not a Printer on the Continent better provided for that Work - If a larger Size Letter than you have here inclos'd might be pitched on, I have such.'" These proposals, submitted by nine printers, throw much new light on American printing practices of the late 18th century.

6) [Tilton, James]

Political observations, addressed to the people of Delaware. By Timoleon [pseud.] . . . Wilmington: Printed by Frederick Craig and Co., 1787. 42 p. 12mo. There is a copy in the Rosenbach Foundation in Philadelphia; it has a manuscript note at the top of the title page: "8. Oct. 1787".

7) Patriotic Society of New Castle County.

Circular. The Patriotic Society of New-Castle County, in the State of Delaware, to the Patriotic So-

cieties throughout the United States.  
Fellow Citizens

When we consider the cause for which we braved the storm of British tyranny . . . Signed by Order of the Society

James McCullough, President  
(attest.)

John Bird, Secretary

This undated broadside, not seen by the reviewer, is in the Rare Book Division of the Library of Congress. There are two entries in Mr Rink's checklist, nos. 360 and 361, for this society, both items published in 1794 and both signed by the same persons. It seems likely that the above broadside was printed in the same year, or at least not long after.

8) Dilworth, Thomas.

The schoolmasters assistant: being a compendium of arithmetic . . . Wilmington, Printed and sold by Peter Brynberg, 1796. Although this title is listed by Mr Rink, no. 403 with nine copies recorded, there were, in fact, two different editions of this work published in the same year. One has been completely reset and has some type ornaments on the title page where the other has only rules. The two editions have not been distinguished by Mr Rink.

9) Seven Sages.

Roman stories; or the history of the seven wise masters of Rome . . . Fiftieth edition. Wilmington, Printed and sold by Peter Brynberg, 1796. 103 p. This was described by the late d'Alte Welch and is now Bristol no. B9700. There is a copy in the private collection of Ludwig Ries of Forest Hills, N.Y.

10) Valentine and Orson.

The renowned history of Valentine and Orson; the two sons of the Emperor of Greece. Wilmington, Printed and sold by Peter Brynberg, 1796. 104 p. 18mo. There is a copy in the Free Library of Philadelphia, acquired in 1968. Mr Rink lists this work under the year 1797 (no. 476) on the basis of Evans no. 33110. As no copy dated this year is known to exist, this entry can now rather safely be considered a ghost.

11) Webster, Noah.

The prompter; or A commentary on common sayings and subjects, which are full of common sense, the best sense in the world . . . Wilmington, Printed & sold by Peter Brynberg, 1797. 96 p. 18mo. This is listed in Skeel's bibliography of Noah Webster, no. 673. There is a copy in the New York Public Library lacking pages 29-32.

12) The town and country almanac, for the year of Our Lord, 1799. Being the third after leap-year . . . Wilmington, Printed and sold by Bonsal & Niles, Market-Street. [1798] 42 p. A group of seven of these early Delaware almanacs, the earliest being for the year 1799, was sold in the Samuel W. Pennypacker sale, Philadelphia, Henkels, 1905-09, pt. 7, lot 304. What is apparently the identical group of almanacs reappeared at the Swann Galleries sale no. 851, 13 May 1971, lot 107. Undoubtedly they now repose on the shelves of a library in Delaware. The earliest of these almanacs recorded by Mr Rink is for the year 1800.

13) Webster, Noah.

The American spelling book, containing an easy standard of pronunciation, being the first part, of a grammatical (sic) institute of the English language, to which, is added, an appendix containing a moral catechism. Wilmington, Bonsal & Niles, 1798. This edition of Webster's well-known work seems to be unrecorded in any bibliography, and no copy is known to exist. It is, however, listed in the copyright records for the State of Delaware kept in the Office of the Clerk, United States District Court, Wilmington, Delaware, docket D. C. L. N., Bin no. 12; see p. 16, entry no. 3 (The reviewer would like to thank Mr Edward G. Pollard, Clerk of the Court, for searching out these records). The fact that a work was copyrighted is, of course, no guarantee that it was ever printed. Very few 18th-century Delaware imprints were ever copyrighted, however, so it seems likely that a

printer would not have gone to the trouble of obtaining the copyright unless he were fairly certain of actually printing it. Furthermore, according to Skeel's bibliography, many editions of this work are known today in only one or two copies. It seems likely, therefore, that there were other editions of which no copies have survived. Apparently no bibliographers have consulted these copyright records. Their existence was noted by Mr Martin A. Roberts in 1937, but Mr Roberts merely indicated that the records were said not to be in condition to be transferred to the Library of Congress; see his "Records in the Copyright Office of the Library of Congress Deposited by the United States District Courts, 1790-1870", *Papers of the Bibliographical Society of America*, XXXI (1937), 81-101. Prof. G. Thomas Tanselle did not mention these records at all in his otherwise comprehensive survey, "Copyright Records and the Bibliographer", *Studies in Bibliography*, 22 (1969), 77-124.

14) Brynberg, Peter.

Peter Brynberg's catalogue of books, printed in his office, and for sale wholesale & retail. Broadside. This undated broadside is in the manuscript division of the New York State Library in Albany, MS 11006, foliated 162 in manuscript and 165 by handstamp. It has a manuscript note, "Sept. 1801 Wilmington Del." This seems to be a later addition, however. The broadside contains a short-title list of fifteen books and twenty-five "chap-books," all of which can be identified. As the most recent books on the list were printed in 1800, it seems likely the broadside was printed in that year. Surely, if the list were printed in 1801, Brynberg would have listed some books printed or in press that year.

15) Dilworth, Thomas.

A new guide to the English tongue; in five parts . . . Wilmington, Printed by Bonsal and Niles [n.d.] 120 p. 12mo. This undated book seems to be unrecorded and

may not fall within the scope of Mr Rink's checklist. The firm of Bonsal and Niles was in existence from 1796 to the end of 1804, so that there is at least a fifty percent chance that this book was printed in the 18th century. There is a copy in the Free Library of Philadelphia, acquired in 1957 from the Midland Book Co.

The following are locations of copies of books which are listed in the checklist, but with the note "No copy known".

Rink 78. Fox, Thomas.

The Wilmington almanack, or ephemeris . . . for the year of our Lord, 1775 . . . Wilmington, Printed and sold by James Adams [1774] There is a copy in the Boston Public Library.

Rink 124. Delaware. Supreme Court.

Delaware State, ss. Samuel Patterson, of New-Castle, in the Delaware State aforesaid, Esq.: Brigadier General of Militia, came before me . . . [David Kinney, Esq., one of the justices of the Supreme Court, for said State] and being duly sworn . . . [explains how public funds in his care happened to fall into the hands of the British. Wilmington, Printed by James Adams, 1779]. 4 p. There is a copy in the Benjamin Franklin Collection at Yale University.

Rink 143. A mournful lamentation on the untimely death of paper money: a native of North-America, who died . . . in . . . 1781 . . . Wilmington? Printed by Sam. Adams, in the 10th year of his age, and 1st month of his apprenticeship, 1781. A photocopy of this broadside is in the New York Public Library; the original is in the Benjamin Franklin Collection at Yale

University. As Mr Rink notes, there is some doubt whether this work was actually printed in Delaware.

Rink 181. Delaware. Laws.

Delaware State, November 15, 1784. Public notice. Whereas by a resolution of the honourable the Continental Congress . . . have called upon this State to make up their quota of a deficiency of moneys. In conformity thereto, this State have passed a law, dated at Dover June 26, 1784, ordering and authorizing three collectors for the State . . . Wilmington, Printed by James Adams 1784. Broadside. 26 x 17.5 cm. There is a copy in the Benjamin Franklin Collection at Yale University.

Rink 552. A new riddle book, or Food for the mind. Containing riddles &c. for the amusement of youth. By Peter Puzzle, Esq. Wilmington, James Wilson, 1803. Mr Rink dates this 1800? and lists it on the basis of an advertisement in another book printed by Wilson. It was not printed, however, until 1803. There is a copy at Yale University.

The reviewer found a number of additional copies of books previously thought unique, or of which but two copies were known, but it would be too tedious to list them here. It might be worth adding a few comments, however, on some of Mr Rink's descriptions.

No. 6, Thomas Dilworth's *A new guide to the English tongue*, 1762. Mr Rink gives no references to any secondary literature for this. The only known copy, in the Columbia University Library, lacks pages 133-140 and all after p. 142. Mr Rink gives the pagination

as 3 p.1., 154 p. Also, he indicates by three dots that something has been left out between the words *tongue* and *in five parts* on the title page; only a colon, in fact, separates these words.

No. 12, Vol. II of the *Laws of the Government of New-Castle, Kent and Sussex, upon Delaware*, 1763. This is actually the first part of an early book in parts, although the connection between the different parts is not brought out by the checklist. The other parts are nos. 17, 18, 32, 37, 44, 48, 49, 64, 71, 72, 89, and 90. The pagination and the signatures run continuously. According to the checklist, there is but one library with a complete set of these parts, that of the Association of the Bar of the City of New York. There is another complete set, however, in the New York State Library in Albany. This set is of particular interest because it is from the library of George Read, signer of the Declaration of Independence and Chief Justice of Delaware. It has his autograph, his bookplate, and, on many pages, his interesting manuscript notes. There is a microfilm of this volume in the New York Public Library.

No. 21, *A little looking-glass for the times*, 1764. Although the N. Y. Public Library is not listed among the libraries having copies of this work, it has two copies, one on a coarse brown paper, the other on a good white paper.

No. 23, Gervase Markham's *The citizen and countryman's experienced farrier*, 1764. Here one is referred to an article by Dorothy Hawkins on James Adams and to Evans no. 9718. By far the best description of this work, however, is in Dr F. N. L. Poynter's bibliography

of Markham, p. 190-193. Dr Poynter gives the format as 8vo; Mr Rink gives it as 16mo. Dr Poynter seems to be correct.

- Nos. 99 and 106, These two entries list paper money issued in 1776 and 1777. Mr Rink merely lists the notes which are in the Delaware Historical Society, which has a rather incomplete collection. There is no reference to the standard work on colonial paper money, Eric Newman's *The early paper money of America*, where, on pp. 82-84, are described all of the notes printed in Delaware in 1776 and 1777. The American Numismatic Society has a sheet of eight bills issued in 1776 besides various single bills issued in 1776 and 1777. The Library of Congress has a sheet of eight bills issued in 1777 besides several single bills issued in 1776 and 1777. Undoubtedly there are other specimens of early Delaware paper money in other libraries.
- No. 134, Bible. N.T., 1781. Two copies are located and only the Evans number is given. Surely there should have been a reference to *The English Bible in America* by Margaret Hills, where one learns that there is a copy in the Library of Congress as well.
- No. 303, Henry Colesberry's *Tentamen medicum inaugurale de epilepsia*, 1792. Mr Rink gives only the Evans number and locates copies at the National Library of Medicine and the Library of Philadelphia. This is Austin no. 493; additional copies are to be found in the Library Company of Philadelphia. This is Austin no. 493; additional copies are to be found in the libraries of the New York Academy of Medicine, the College of Physicians in Philadelphia and the University of Pennsylvania.
- No. 339, John Spurrier's *The practical farmer*, 1793. Mr Rink gives only the Evans number. This is also Sabin no. 89930, and it is most fully described in E. Millicent Sowerby's catalog of Jefferson's library, vol. 1, p. 329, no. 702.
- No. 341, Girolamo Zanchi's *The doctrine of absolute predestination stated and asserted . . .*, Wilmington, Printed at Adams's Press, 1793. There is no mention of the interesting note at the foot of p. 148 of this work: "The first twenty-four pages of this book, being done at a different printing-office, the public will excuse its not being executed so well as I could wish. James Adams."
- No. 386, *The blossoms of morality*, 1796. Mr Rink gives the author of this anonymous work as Arnaud Berquin, noting that Evans, no. 30277, assigns the work to Samuel Cooper. Margaret Weedon of the Bodleian Library has shown on rather good evidence, however, that the author was Richard Johnson, 1734-1793; see "Richard Johnson and the successors to John Newberry," *The Library*, 5th ser., 4 (1949/50), 25-63. Both d'Alte Welch and Judith St. John accept this authorship.
- No. 392, Defoe's *Robinson Crusoe*, 1796. Only the Evans number is given. This book is rather more fully described in Welch and in Brigham's bibliography of American editions of *Robinson Crusoe*, no. 35.
- No. 407, *The history of little Goody Two-Shoes*, 1796. Again, only the Evans number is given. This book is described in Welch and in Miss Sowerby's catalog of the Rosenbach collection of children's books. Miss Sowerby notes that the Rosenbach copy, now in the Free Library of Philadelphia,

was issued in the wallpaper binding for which Peter Brynberg, the printer, was famous.

- No. 412, John MacGowan's *The life of Joseph, the son of Israel*, 1796. Only the Evans number is given. This too is fully described in the Rosenbach catalog.

- No. 420, George Washington's *An address to the people of the United States*, 1796. Only the Evans number is given, the work is described as a quarto, and five copies are located. This is also listed by Sabin, no. 101568, who calls the book an octavo, locates five additional copies, and says, "the copy in the Library of Congress is in large paper format, in folio . . ." Sabin seems to be wrong about the format, and the copy in the Library of Congress seems to be really a large paper quarto copy.

- No. 427, *The Holy Bible abridged*, 1797. This is described in the checklist as a 24mo. Miss Sowerby, who gives a very full description of it in the Rosenbach catalog, no. 228, calls it a 16mo.

- No. 452, James Hervey's *The beauties of Hervey*, 1797. This is a reissue of Rink no. 408 with the first gathering reset, a fact not mentioned in the checklist.

- No. 472, *The history of Tom Thumb*, 1797. Only the Evans number is given. This book is also described in Welch, Sabin and the Rosenbach catalog. Miss Sowerby adds the interesting note that "this book is a toy book measuring  $3\frac{1}{2} \times 2$  inches, a form for which James Adams was famous".

- No. 477, John Vaughan's *Observations on animal electricity*, 1797. Only the Evans number is given. This is also Sabin no. 98686 and Austin no. 1975.

Besides the five copies located in the checklist there are copies in the New York State Library, the Library of Congress, the library of the New York Academy of Medicine and that of the Harvard School of Medicine.

- No. 490, John Gough's *Practical arithmetick*, 1798. Only the Evans number is given, and copies are located at the Library of Congress and the Huntington Library. This work has been fully described by Karpinski, p. 201, who locates additional copies at the New York Public Library, the Library Company of Philadelphia, and the American University Library. There does not seem to be a copy in the New York Public Library, however.

- No. 511, Zachariah Jess's *The American tutor's assistant, improved*, 1799. Only the Evans number is given. This too is fully described by Karpinski, p. 123, who records additional copies at the New York Public Library and the Franklin Institute in Philadelphia. There is also a copy at Rutgers University lacking pp. 3-10.

- No. 566, *The Wilmingtoniad*, 1800. Only the Evans number is given, and the format is given as a 16mo. This work is also listed in Sabin, no. 104590 and in Miss Sowerby's catalog of Jefferson's library, vol. 3, p. 331, no. 3274. Miss Sowerby gives the format as 12mo.

Probably no bibliography such as this is ever complete, and it is no reflection on Mr Rink that he missed some things. Everyone does. Still, it does seem that he not only relied rather too heavily on second-hand information for imprints outside of Delaware but he made too little use of the printed bibliog-

raphies and catalogs that should have been available to him on home grounds. What is surprising is that despite the efforts of Bristol, Shipton, and Mooney and others, so many 18th-century American imprints should still languish unnoticed on the shelves of the libraries where one would most expect to find them. No doubt more unrecorded Delaware imprints will come to light in due course. Surely Mr Rink will wish to continue with his work and will prepare a revised edition soon.

Philip J. Weimerskirch

*The Edward G. Miner Library  
University of Rochester*

## QUERIES

*Unpublished Whitman prose* — The Feinberg Collection, Library of Congress, obtained last year three scraps of paper, pasted together to form a sheet, with a narrow slip attached. On this, in the familiar handwriting of Walt Whitman, was a heavily revised paragraph which I cannot find in his *Prose Works* 1892, ed. Floyd Stovall (New York University Press, 1963, 1964), nor elsewhere. Can any reader identify this prose passage as published Whitman (I have deleted the cancelled words): "Alas! while how near — how infinitely far off & ever eluding us is the solving of the problem! The old, old puzzle — indeed what is the *motif* of our very identity of our soul, this strange medley of birth, training or want of training, circumstance, passion, ennui we

call life — what else is it all but a mockery, a tragic joke? Do we, indeed as most believe, but drift aimlessly? Who, who shall cast even the objective reckoning, the reckoning of these ships on boundless seas — the ship of These States — the ship of Myself, Yourself — the ship of To-day, so great, majestic, crammed with values, and all the accumulated lores & lives? Whither are we all sailing? What are these shoals beneath, that touch the keel so oft with deadly grating noise? What are those rocks there in the distance? What, finally, is the end, the port of destination? Is there a port of destination?" — *William White, Detroit, Michigan*

*Lane Cooper's Method of Concording* — In the preface of *A Concordance of Boethius* (Cambridge, Mass., 1928, p. ix) Lane Cooper refers to his method of concordancing as described in *A Concordance to the Works of Horace* (Washington, 1916). There is, however, only a brief description in his Horace concordance with an even shorter footnote mentioning these printed instructions (p. vii). A detailed account of Cooper's method was given in a leaflet inserted in this concordance. Can anyone tell me where this by now historic leaflet on concordancing is available? — *Hartmut Breitzkreuz, Göttingen, Germany.*

AN&Q will resume its columns  
in their usual proportions in  
November.

## REPLIES

"Jesus H. Christ" (IX:104) — I have long thought "H" stood for Harold, and derived from the Lord's Prayer: "Our Father who art in heaven, Harold be thy name". A biologist colleague offers a different origin: He says H stands for haploid, a condition in which only half the normal number of chromosomes are present, as when an egg develops without being fertilized by a sperm. The egg has 23 chromosomes and the sperm 23; together they produce the normal (diploid) complement of 46. Since Mary was a virgin the egg that became Jesus had only 23 chromosomes and he, therefore, was haploid. I'll bet you get more replies to this query than for any other. — *Lawrence Badash, Dept of History, University of California, Santa Barbara*

— The "H" in the name is from Greek. The Christian symbol IHS represents the Greek *Iêsous* Jesus. In time the long "e" (H) was mistaken by people in the Latin culture for a capital H. Consequently various phrases arose using these initials: *Jesus Hominum Salvator* (Saviour of men); *In Hoc Signo (vinces)* in this sign (thou shalt conquer); *In Hac (cruce) Salus* in this (cross) is salvation. — *Jerome Drost, SUNY at Buffalo*

*Sedan fire* (IX:104) — This fire was part of annual festivities commemorating Germany's defeat of the French and capture of Napoleon III at Sedan on 2 September 1870. Though at one time common throughout Germany, the custom

has long since been discontinued. The origin of the fire itself is obscure, but may perhaps be traced to the similar — and incomparably older — summer-solstice fires, still occasionally to be found in the more remote mountains of German-speaking areas. — *Frank K. Robinson, Dept of English, University of Tennessee, Knoxville*

"A seamless web" (IX:104) — The phrase occurs in the second edition of *The History of English Law Before the Time of Edward I* (Cambridge: The University Press, 1898; reprinted, 1952), by Sir Frederick Pollock and Frederic William Maitland. Chapter I, a new chapter written by Maitland for the second edition, begins with this paragraph: "Such is the unity of all history that any one who endeavours to tell a piece of it must feel that his first sentence tears a seamless web. The oldest utterance of English law that has come down to us has Greek words in it: words such as *bishop*, *priest* and *deacon*. If we would search out the origins of Roman law, we must study Babylon: this at least was the opinion of the great Romanist of our own day. A statute of limitations must be set; but it must be arbitrary. The web must be rent; but, as we rend it, we may watch the whence and whither of a few of the severed and ravelling threads which have been making a pattern too large for any man's eye". — *Anthony W. Shipp, Indiana University Libraries, Bloomington*

— Professor Archer Taylor of the University of California, Berkeley, offered the same quotation.



## EDITORS' NOTES & READING

4th Triennial Prize for Bibliography. The International League of Antiquarian Booksellers, an international association grouping together the National Associations of Antiquarian Booksellers, awards every three years a prize worth, as a rule, US-\$750.00 to the author of the best work published or unpublished, of learned bibliography or of research into the history of the book or of typography, and books of general interest on the subject. The competition is open, without restriction, but only entries submitted in accordance with these conditions will be considered. Entries must be submitted in a language which is universally used. A work already published is eligible only if its publication occurred within the three years immediately preceding the closing date for submission, or if it has an imprint bearing a date within those three years. Entries in the form of a specialized catalogue of one or more books destined for sale are not eligible, nor periodicals or public library catalogues. The judges will be composed of: 1) the President of the International League of Antiquarian Booksellers; 2) the Secretary of the Triennial Prize; 3) a member nominated by the League Committee; 4) three persons whose bibliographical knowledge is generally recognized. These last three, chosen from countries speaking different languages, will be helped by specialists, appointed as necessary. Three copies of each work whether published or unpublished must be deposited at the

office of the Secretary of the Triennial Prize (Monsieur G. A. Deny, rue du Chêne 5, B-1000 Brussels, Belgium) at the very latest sixteen months before date of award. Next award: Spring of 1973. Last date for submitting entries: *31st December 1971*. For further information write Leona Rosenberg, Vice-President, Antiquarian Booksellers Association of America, Shop 2, Concourse, 630 Fifth Ave., N.Y., N.Y. 10020.

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky and will be continued in subsequent issues.*

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## BOOK REVIEW

PROETZ, Victor. *The Astonishment of Words: an Experiment in the Comparison of Languages*. Foreword by Alastair Reid; afterword by Charles Nagel. xii + 187pp. Source index. Austin: University of Texas Press, 1971. \$6.75

It seems probable that the author (1897-1966), whose complex personality combined distinction as an architect and interior decorator, the sensitivity of a litterateur, and keenness of wit, must once have read and been impressed by the Harvard philologist Isaac Goldberg's *The Wonder of Words* (1938). If so, the whimsy of his otherwise illogical title is accounted for: even as only certain words and phrases concerned him, so also astonishment is simply a momentary manifestation of wonder. As Alastair Reid observes in his Foreword (p. xi): "There is nothing particularly new in

discovering the vagaries of comparative translation, but what [Proetz] adds is the dimension of awe, the astonishment that translation is possible at all".<sup>1</sup>

Proetz's "game", as he called it, was limited for the large part to the pursuit of German and French translations of staunchly English passages and phrases and putting the three side by side, to gently quaff, as it were, the resultant marvel — almost always unbelievable, either because of the translator's astuteness or (more frequently) his slavishly ethnocentric *reductio ad cognitum*. Word games, of course, are not new either. One need think only of the whimsical verse of Lewis Carroll and Christian Morgenstern; the *Schüttelreime* of German students, which in a pathological sort of way raise the spoonerism to a high art; and the syntactic jugglings of Latin inscriptions, or of Old Norse (in the latter, compounded with alliteration and metaphorical phrases called "kennings"); and indeed, is not all verse, recited, sung or chanted, a game of sorts, its mnemonic value aside? Proetz's game is also laced with malice — which, in his concentration on easy targets (such as verse translations), he indulges.

Games such as these are insidious. Proetz's addiction began, apparently, when he learned that "Behold now behemoth" (Job xl:15) turns up in the French Bible as — one must see it to believe it! — "Voici l'hippopotame". The language so ill done by, of course, was not English, but the Latin of the Vulgate (or if one prefer, a bit of Hebrew which survived in the Vulgate). But it set him to thinking: What would the volatile-yet-shopkeeper-minded French (or the ponderous-but-romantic Germans) do, if called on to translate, say, "I saw a stranger yestereen . . ." Or (in *The Twa Corbies*), "Whar sall we gang and dine the day"? Or the cisatlantic "Yankee Doodle"? Or perhaps the line "When the chalk wall falls to the foam . . ." in Auden's "Look, stranger, on this island now"? (If you'd like to know, Dover's cliffs show up simply as "le mur de craie" and "die Kreidewand".)

The interesting thought had now grown to an obsession. Who could but mutilate "Tiger, tiger, burning bright . . ." (They did indeed. . . ) And what of the paradox of a German rend-

ering of "Some corner of a foreign field/ That is forever England"? (Surprise: the German version — in the reviewer's humble view — quite outdoes the Rupert Brooke original.) Elizabeth Barrett Browning's *Sonnets from the Portuguese* suffer; while in Browning's *Song from Pippa Passes*, "The snail's on the thorn" becomes "L'escargot rampe sur l'aubépine" ("Escargot indeed"! Proetz must have muttered [see p. 5]). And how does "Auld Lang Syne" fare? You'd never guess: the Germans (who usually do better with English than do the French) flubbed it, while the French came up with a right singable translation: *Au vieux et bon pays, mon cher, / Au vieux et bon pays, / Nous cliquons gaiement nos verres, / Au vieux et bon pays*.

Of the 29 chapterettes (if AN&Q's editor will tolerate my neologism), most consist of an English selection and its counterparts in German and French, usually in that order, and end with a few paragraphs of sparking and often informative commentary by the author. There are a few blanks, which he doubtless would have filled had he lived to complete his work. On the other hand, in the odd instance, two or more other-language versions are provided. Four of the German renderings Proetz (of St. Louis, Mo., German stock) undertook to do himself — with somewhat questionable results. Exceptions to the predominance of verse are the 6th chapter of *Alice's Adventures in Wonderland*; an excerpt from that most English of tales, Dickens' *A Christmas Carol*; the opening sentence of the Preamble to the U.S. Constitution; and 17 lines from *Moby Dick* which end with "Da bläst sie"! "Elle souffle"! By and large the editing is good, though it is marred by frequent errors in the German (I note at least eighteen) and the French (some six) which apparently escaped both the author's friends and the eyes of Texas.

The work, however entertaining, is not without its parochialism. It is at all times the English speaker who is being amused (thus, the aforementioned *escargots*, to the Frenchman, are snails in general: he senses no garlic aroma in Browning's context, and the translation of the word as such is therefore a good one, whether Proetz jokes about it or not). Another misleading effect

arises, moreover, in the translation of regional and/or early English (Burns' "To a Mouse", the first 18 lines of Chaucer's *Prologue*, et al.). Readers of an acquired German or French, overlooking the conversion of the English twice over (not only to a foreign language but also to a modern, standard form of it), are likely to find the non-English more intelligible than the English (for much the same reason, incidentally, that naive Germans, and for that matter, Russians, have been known to claim that *their* Shakespeare is better than the original!).

But who am I to take away the sophisticated fun of Proetz and his fellows? In the course of writing this review, I, too, I find, have been bitten by the bug. Consider only an obscure and long forgotten work by an Argentine on American Negro jazz and folksongs,<sup>3</sup> to which he appends a Spanish stab at translating some of the lyrics (if you are a non-hispanophone, see his first-line English clues):

- (1) *Aguatero,  
¿Dónde te estás escondiendo?  
Si no vienes,  
Voy a contarle a tu madre.*
- (2) *Yo tengo zapatos, tú tienes zapatos,  
Todas las criaturas de Dios  
tienen zapatos. . . .*
- (3) *A veces me siento como un huérfano,  
A veces me siento como un huérfano,  
A veces me siento como un huérfano,  
Muy lejos de mi hogar. . . .*
- (4) *LOS "BLUES" DE SAN LUIS  
Por William C. Handy*

*Odio ver la caída del sol,  
Odio ver la caída del sol,  
Porque mi amado de la ciudad se  
    ha ido . . .  
    and  
Si me ayuda ir a Cairo, a San Luis  
    llegaré. . . .*

Clues: (1) Waterboy . . . ; (2) I got shoes, you got shoes . . . ; (3) Sometimes I feel like a motherless child . . . ; (4) Oh how I hate to see that evenin' sun go down. . . .

Then there's the case of a currently popular song with an interpolated French version of the refrain. The pallid gallicization of "Look what they've done to my song, Ma . . ." is (I'm sorry!) "Ils [*sic!*] ont changé ma chanson . . .". And Ma? She is the victim of some modern-day Procrustes. — *B. Hunter Smeaton, The University of Calgary, Canada*

1. The literature on translation is enormous, and Proetz's particular hobby — namely, chasing down the translations of *very* English passages into other languages, just to see how they were handled (or mishandled) — is at best a marginal aspect of it. Predictably, translated *verse* is an especially rich source for the materials that interest him. We note at random some treatments of the problems and techniques of this always bold undertaking: Muna Lee, "Translating the Untranslatable", *Américas*, Sept. 1954, pp. 12-19; Josef Körner, *Wortkunst ohne Namen*, vol. 2 (Bern: Francke Verlag, 1954); and (concerning the translation of Dante into English) "Old and new guides through the dark wood" (*Times Literary Supplement*, June 4, 1971, p. 654) — and in general, the introductions to facing-page translations (e.g., Babette Deutsch's translation of Rilke's *Stundenbuch*, Dudley Fitts' *Anthology of Contemporary Latin-American Poetry*, and many-score others). As for bibliographies of translation in general, the best and most recent is to be found in Eugene Nida's *Toward a Science of Translating* (Brill, 1964), pp. 265-320.
2. Just incidentally, German whales are grammatically masculine (a fact presumably unknown to Tashtego). Wilhelm Strüver translates, he says, "aus dem Amerikanischen". Could this be a blind reproduction of generic 'she' (as ships are 'she', and as, of a car, one may say, "She's beautiful!")? In other words, a case may be made for "Da bläst er"! or "Da bläst es"! — but *sie*?<sup>2</sup>
3. Néstor R. Ortiz Oderigo, *Panorama de la Música Afroamericana*. Buenos Aires: Editorial Claridad, 1944.

## PUBLICATIONS RECEIVED

(Continued from p. 18)

MacDowell, Edward, *Catalogue of First Editions of, (1861-1908)*, by O. G. Sonneck. (Washington, 1917). 89pp. N.Y.: Da Capo Press, 1971. \$8.95

National Faculty Directory, 1971: an Alphabetical List, With Addresses, of Over 380,000 Faculty Members at Junior Colleges, Colleges, and Universities in the United States. 2 vols. Detroit: Gale Research Co., 1971. \$68.50

Norton, Alice. *Public Relations - Information Sources*. 153pp. Detroit: Gale Research Co., 1971. \$14.50.

Oppenheimer, J. Robert, *In the Matter of: Transcript of Hearing Before Personnel Security Board, and Texts of Principal Documents and Letters*, U.S. Atomic Energy Commission. Foreword by Philip M. Stearn. 1084pp. Cambridge, Mass.: The MIT Press, 1971. Paper, \$5.95

Poe, Edgar Allan. *Seven Tales, With a French Translation and Prefatory Essay by Charles Baudelaire*. Parallel translation. Ed. by W. T. Bandy. Ports. 245pp. N.Y.: Schocken Books, 1971. \$10.

Rae, John B. *The Road and the Car in American Life*. Maps, tables, diags. 390pp. Cambridge, Mass.: The MIT Press, 1971. \$12.

(Randolph, Edmund). Conway, Moncure Daniel. *Omitted Chapters of History Disclosed in the Life and Papers of Edmund Randolph*. (N.Y., 1888). Illus. 401pp. N.Y.: Da Capo Press, 1971. \$15.

Reisner, Robert. *Graffiti: Two Thousand Years of Wall Writing*. Illus. 204pp. N.Y.: Cowles Book Co., 1971. \$5.95

Ruth, Kent. *Touring the Old West*. Illus., incl. maps. 218pp. Brattleboro, Vt.: The Stephen Greene Press, 1971. \$6.95

Uphaus, Robert W., ed. *American Protest in Perspective*. 406pp. N.Y.: Harper & Row, 1971. Paper, \$5.

Warren, Robert Penn. *John Greenleaf Whittier's Poetry: an Appraisal and a Selection*. 208pp. Minneapolis: University of Minnesota Press, 1971. \$8.95

Yeats, *Critics on: Readings in Literary Criticism* [series]. Ed. by Raymond Cowell. 114pp. Coral Gables: University of Miami Press, 1971. \$3.95

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STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION (Act of October 23, 1962: Section 4369, Title 39, United States Code). 1. Date of filing - 30 September 1971. 2. Title of publication - American Notes & Queries. 3. Frequency of issue - Monthly, except July and August. 4. Location of known office of publication - 31 Alden Road, New Haven, Conn., 06515. 5. Location of the headquarters or general business office of the publisher - 31 Alden Road, New Haven, Conn., 06515. 6. Names and addresses of publisher, editor, and managing editor: Publisher & Editor - Lee Ash, 31 Alden Road, New Haven, Conn., 06515; Managing Editor - Marian Neal Ash, 31 Alden Road, New Haven, Conn., 06515. 7. Owner. (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given) - Lee Ash, 31 Alden Road, New Haven, Conn., 06515; Marian Neal Ash, 31 Alden Road, New Haven, Conn., 06515. 8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities (If there are none, so state) - None. 9. Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which is itself a stockholder or holder of bonds, mortgages, or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.

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Editor & Publisher



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EDITORS' NOTES AND READINGS

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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## PUBLICATIONS RECEIVED

- Arts of Asia* (periodical). [Asian arts, both ancient & modern]. Profusely illus., incl. Color. Bi-monthly. Vol. I, No. 1, Jan/Feb 1971. Hong Kong: Arts of Asia, Metropole Bldg, 57 Peking Road, Kowloon, 1971-. \$7.50 a year.
- Black Rediscovery series: Charles Ball, *Fifty Years in Chains* (repr. *Slavery in the United States, 1837*). 517pp. \$3.75; George Francis Dow, *Slave Ships and Slaving* (1927). Illus. xxxv, 349pp. \$3.50; W. E. B. Du Bois, *The Suppression of the African Slave-Trade to the United States of America, 1638-1870* (1896). 335pp. \$2.25; Solomon Northrup, *Twelve Years a Slave* (1854). 336pp. \$3; Arthur F. Raper, *The Tragedy of Lynching* (1933). 499pp. \$3.50. N.Y.: Dover Publications, 1970. All Paper.
- Brawley, Benjamin. *Early Negro American Writers*. Selections, with Biographical and Critical Introductions. (1935). 305pp. N.Y.: Dover Publications, 1970. Paper, \$2.50
- (Browning, Robert). Berman, R. J. *Browning's Duke*. Illus. 135pp. N.Y.: Richards Rosen Press, 1972 [sic]. Price ?
- Carter, Robert. *Carter's Coast of New England: a New Edition of (his) Summer Cruise . . .* [1864]. Illus. 221pp. Somersworth, N.H.: New Hampshire Publishing Co., 1969 [i.e. 1971]. \$5.95
- (Chaucer). Rowland, Beryl. *Blind Beasts: Chaucer's Animal World*. Illus. 198pp. Kent, Ohio: Kent State University Press, 1971. \$10.
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(Continued on p. 47)

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# AN & Q

AMERICAN NOTES & QUERIES

EDITOR

Lee Ash

ASSOCIATE EDITOR

Louis A. Rachow

CONTRIBUTING EDITOR

Lawrence S. Thompson

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## NOTES

### A SOURCE FOR SHADWELL'S AMOROUS BIGOTTE

IN HIS SOURCE NOTE to *The Amorous Bigotte* (*The Complete Works of Thomas Shadwell*. London, 1927), Montague Summers cites a number of precedents for the Spanish setting of this 1690 comedy, but implies that the plot is original. Albert S. Borgman, in *Thomas Shadwell: His Life and Comedies* (N.Y., 1928), lists possible sources, generally from French comedy, for most of the characters and some minor plot elements. I suggest another French source for the central events, the complications produced when a man confuses the names of his mistress and her companion.

In Pierre Corneille's *Le Menteur* (1642), Dorante, a compulsive liar, meets Clarice and Lucrece in a park, and flirts with Clarice. When he later elaborates on this encounter until it sounds like a major affair, he angers Clarice's lover Alcippe, who challenges him. Neither is hurt in the duel, and the two are reconciled because Dorante thinks that the girl he met is

the one named Lucrece. The girls maintain the masquerade to trick Dorante, and Clarice carries on a correspondence in her friend's name. When he finally learns the truth, Dorante casually switches his attentions to the real Lucrece.

Shadwell multiplied the complications and improved on Corneille by making the supposed rival the other girl's lover. In his play Doristeo meets and falls in love with Rosania, believing her to be her cousin and companion Elvira. The girls are quickly aware of the mistake, but maintain it for the sake of convenience, and Rosania writes to him in Elvira's name. When Luscindo, the real Elvira's lover, intercepts the note, he challenges and fights Doristeo. The girls explain the confusion, the two men are reconciled, and each marries his mistress.

In spite of the modification and entirely different subplots, there are too many specific similarities between the two plays to overlook. Both Dorante and Doristeo meet their mistresses by coming to their aid when they stumble; both make an error in the names; both receive a note signed by the false name; and both are involved in a duel. Dorante's error is based on the assumption that his girl is the mistress of the servant accompanying them, and Doristeo assumes that Rosania is the daughter of the older woman serving as chaperone. Shadwell also uses the element of lying, although he switches it to a subplot: Luscindo makes a former mistress jealous by allowing a passing acquaintance with another woman to sound like a passionate romance.

These common elements, viewed in the light of Shadwell's many other borrowings from French

comedy, might seem to establish *Le Menteur* as the primary source for the plot of *The Amorous Bi-gotte*.

Gerald M. Berkowitz

Northern Illinois University

### A VICTORIAN PLAGIARISM OF DEFOE

I DO NOT BELIEVE that it has been previously observed that Anne Manning, one of the more popular of the mid-Victorian novelists, plagiarized extensively from Daniel Defoe's *A Journal of the Plague Year* when she wrote *Cheery and Violet: a Tale of the Great Plague* which became a popular success upon its publication in 1853 and went through numerous reissues throughout the rest of the century. Miss Manning was the chief practitioner in a short-lived, but intensely popular fashion in historical fiction for novels in the form of "authentic" memoirs in which considerable effort was made to imitate the thoughts, prose styles, and typography of earlier centuries. Thackeray's *Henry Esmond* is the sole example of this curious literary fashion to survive into the 20th century, but in his own day that novel was overshadowed by the half-dozen successes of Miss Manning in this same field.

*Cheery and Violet* takes as its subject Cheery, the daughter of a wigseller living on London Bridge in the early years of the Restoration, and of her frustrated love for her cousin Mark. The form of the novel is that of a retrospective memoir in which she recounts the

thoughts and events of a personal, domestic nature which are given a broader interest by being set in the historical context of the Restoration, the Great Plague, and the London Fire. For those lengthy portions of the novel that depict her life under the ravages of the plague Miss Manning went directly to Defoe's *Journal* and used this as her chief source. Virtually all the details and events pertaining to the impact of the plague on London life can be traced back to Defoe's work. Frequently we find that whole passages from Defoe's account have been inserted into her novel with a minimum of modification. For instance, one of the more effective passages in Defoe's *Journal* is the lengthy account of the three tradesmen who sought to escape the horrors of the plague by fleeing to Epping Forest outside of London where they lived in primitive conditions for a number of months. Defoe uses this lengthy episode to trace the impact that the plague made on the surrounding rural communities. Miss Manning takes over the entire adventure for her own novel, reduces it to a third of Defoe's length, and ascribes the experience to her young hero Mark Blenkinsop who, like the three tradesmen in Defoe's *Journal*, seeks to escape from the plague by flight to the wooded areas beyond

— Readers!

Have a fine winter but spend  
some of it researching Replies.  
And send new Queries!



the London environs. Although the text of Defoe is not followed to the letter, most of his incidents form the staple of Miss Manning's narrative.\*

As might be expected, Miss Manning's story fails to capture the horrors of Defoe's account. The earlier novelist achieved his effect in part through a lengthy development of circumstantial detail, an accumulation of numerous brief vignettes, a skillful use of contemporary statistics gleaned from the Plague Bills themselves, and numerous excerpts from the sermons, medical treatises, and newspapers of the time. The *Journal* is less about the fictional *persona* who relates his experiences and observations and more about the collective tragedy suffered by the city of London. It is this perspective that Defoe gives to his narrative that makes it so effective. In contrast, Miss Manning, although like Defoe she used the form of a *persona* who had remained in the city and observed the full course of the plague, personalizes the story by focusing on the impact of the plague on a single family. As a result, she fails to develop much of the sense of the collective horrors of the experience. The effect is further diffused by her reliance on the traditional hero and heroine from Victorian romance and their persistent efforts to overcome the obstacles, both personal and his-

torical, separating them. The plague here is finally little more than an historical backdrop to the love affair in the story's foreground. But this was a backdrop that was lifted bodily from Defoe without any acknowledgment by Miss Manning in the preface to her book.

James C. Simmons

Boston University

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### HUDSON TO PENNANT ON FISH, DOGS, BIRDS

THE FOLLOWING LETTER, recently acquired by the transcriber of this Note, is a good example of the kind of correspondence which passed between 18th-century English naturalists. The letter, a three-page quarto A.L.S. from William Hudson to Thomas Pennant, is dated 27 November 1786 and was sent from Nutwell, Devon, to Pennant at his residence in Downing, Flintshire.

William Hudson (1730?-1793) is referred to in Pennant's *British Zoology* as the discoverer of *Trochona terrestris*. From 1757 to 1758, according to the *DNB*, Hudson was resident sub-librarian of the British Museum, and in 1761 he was elected a Fellow of the Royal Society. Thomas Pennant (1726-1798), a distinguished traveller and naturalist, is perhaps best known to readers today as one of Gilbert White's correspondents in his *Natural History of Selborne*.

The letter appears to contain answers to particular questions posed by Pennant, but much of the information is evidently being supplied

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\*Compare Manning, *Cheery and Violet* (Boston, 1901), pp. 214-225 and Defoe, *Journal*, ed. Louis Landa (London, 1969), pp. 125-150. For some other instances of her plagiarism, see Manning, pp. 162-163, Defoe, pp. 48-50; Manning, pp. 142-143, Defoe, p. 103.

with the assumption that the recipient would likewise be interested in whatever other natural facts or theories could be supplied by the writer. Hudson's view that the red mullet and the surmullet are one and the same has proved to be the correct one. The Mr Hastings who so desired to import a spaniel from China, its supposed place of origin, is perhaps Warren Hastings, the famous British administrator in India.

The letter reads as follows, with Hudson's spelling and punctuation unwashed:

Nutwell near Exmouth 27. Nov.' 1786  
D<sup>r</sup> Sir

I should have answer'd your favors sooner but that I was willing to procure all the information I could concerning the Pilot fish etc. before I wrote. I have not been able to learn that the Pilot fish has ever been taken on this Coast. The Fishermen of Brixham say they never saw one indeed my Friend met with only one or two who knew what it was & they had been Sailors & seen it but never knew one caught here. but the Thunny or Spanish Mackrell they had seen but very seldom that any are taken but they beleive [*sic*] the Fal-mouth fishermen take them more frequent as to the red Mullet they have no regular or certain method of taking them it is accidental tho on some grounds they are more certain than on others they are taken in the Seine the Pipers are taken in the Seine and likewise by hook & line as they do Whitings. The sur & Red Mullet are certainly one and the same fish. The red is the fresh fish & the sur mellet [*sic*] the stale Fish for as it grows stale the stripes begin to appear and the nearer it approaches to putrifaction [*sic*] the stronger or more visible they appear. Pipers are taken both by Hook & line (as Whiting) and in the Seine. I don't know I ever mention'd a circumstance concerning the Spaniel that it is not originally a native of Spain but of China, and was carried from thence to the

Philippine Island [*sic*] and from thence to New Spain etc. and then to Old Spain. it is a favorite Dog among the Chinese who use it for the same purpose we do Mr. Hastings took great pains I am told to procure one of the original breed from China which he effected and was bringing it to England but it died on the passage — [P] I understand he makes no doubt of the Chinese dog being original breed of our Spaniel Swallows & Martins were here so late as the 14 of this month. Whether they continued longer near their [r]oosting places I don't know for the swallows which bred here retired the begining [*sic*] of October — [P] no [P] Martins having bred here for some years. after the 14 the weather became rainy etc. but from 10 or 12 of Oct.' till the 12 of Nov.' the weather was fine without any rain and very few cloudy days. The wind all that time varying between N & E & cold but without frost till the last ten days pon [P] Monday night 6 Nov. at nine at night the therm.' was at 20½ and on Tuesday morn.g the Ponds etc. were froze over. Tuesday night it froze not so hard but Wednesday & Thursday the glass was at 34 & 36. but Friday the 10 of Nov.' at between 9 & 10 at night the Therm.' was at 25. & on Saturday morn.g at 26. It was a clear sunshiny day the swallows & martins were in great Numbers and [P] flew very high it froze not so hard on Saturday night Sunday almost calm son [*sic*] shone bright & few clouds they were in great N." this day but about 9 at night the wind got up and it blew hard all night & next day the wind at E cold & cloudy but no frost very few this day Tuesday 14 Nov. wind abated and not so cloudy great many swallows & martins this day flew very low close to the ground the swallows retired soon after 12 oClock but the Martins continued till near four Wednesday 15 [P] couldy [*sic*] & cold & damp. No S. or M. appeared. Thursday rain the wind S. and warm Friday rain Saturday & Sunday showery but the sun [P] shone between whiles but no Swallows or Martins Sunday fine and with little wind at S a little to the W. No appearance this day there fore conclude they are gone. it has continued cloudy & rainy ever since. I propose being in

London, the middle of next month & am  
Dear Sir your obliged Hble  
Serv. WHudson

John E. Van Domelen

College Station, Texas

## HUCK FINN'S ANACHRONISTIC DOUBLE EAGLES

MARK TWAIN states in his preface to *Huckleberry Finn*: "Time: Forty to fifty years ago". Since the novel was published in 1885 (December, 1884 in England) this would place the date of the story somewhere between 1835 and 1845.

Twain uses the double eagle or twenty-dollar gold piece twice in the novel. The first instance is in Chapter XVI. Two men approaching Huck and Jim's raft are frightened by the threat of smallpox. As they depart they leave two double eagles for Huck and his "Pap", Jim. ("I'll put a twenty-dollar gold piece on this board and you get it when it floats by".) The second mention of the coin is in Chapter XXII. Huck sneaks into a circus rather than "waste" his money. ("I had my twenty-dollar gold piece and some other money".)

Evidently, Twain was unaware of the fact that the double eagle had not always been a denomination of U.S. coinage. Large amounts of gold were discovered in California in 1848, making sufficient bullion available for the striking and issue of a large denomination gold coin. Congress authorized the coin in the Act of 3 March 1849. One specimen was struck with the date 1849, and is currently part of the

National Collection. The regular issue coin was first dated 1850, and was released into circulation the same year.

Thus, Huck Finn could not have carried a twenty-dollar gold piece in his pocket before 1850, some five to fifteen years after the date Twain sets for his novel.

There is really nothing startling or earth-shaking in this curious error. Twain hated to review or revise his manuscripts, and thus, this anachronism is merely indicative of what is normal in Twain's narrative art.

Russell H. Goodyear

University of Arkansas  
Fayetteville, Arkansas

## QUERIES

*Time as a winged faun* — Grillo de Givry, in his *Witchcraft, Magic, and Alchemy* (trans., p. 245), notes of Robert Fludd's *Utriusque Cosmi . . . Historia* [1617?], concerning the engraved title, "The engraver's fancy has depicted Time — personified, for some unknown reason, by a winged faun . . .". Are there other representations of Time as a faun? Is the reason really unknown? — James Connolly, New-ark, N.J.

*Spanish Loyalist essays* — I have used all of the bibliographical tools that have seemed pertinent and cannot locate a book about which I heard an announcement over Radio Paris some months ago. As nearly as I can recall it, the author (editor?) as an American, Stanley Kemp, and the title, in Spanish,

seems to be *En las primadoras del . . . de Franco*. I would like a proper transcription of author, title, imprint, and date, and perhaps the location of a copy that might be borrowed on interlibrary loan. — R. T. Faulkner, San Francisco, California

*Rabbit story about "Bobbity Flops"*

— The British Museum was unable to help me identify a children's story about a rabbit named Bobbity Flops who started to make some purchases for his mother, was lost in a snowstorm, found by a postman, and returned home at last. The book was issued between 1905 and 1916, and the Library of Congress, after considerable search found "no trace under that name, nor anything suggesting it in the stack area where such stories are shelved . . .". LC thought that your readers might help. — Mrs Daisy Biro, Lausanne, Switzerland

*"Innocent as a bird"* — I have seen this expression a few times recently. I have not seen it recorded, and do not understand the allusion. May I have an explanation, and some word on its origin? — Archer Taylor, Berkeley, Calif.

*"At dawn when the pigs broke from cover/ . . ."* — At noon when the traders were met,/ She clung to the lips of her lover/ As never a maiden did yet". Perhaps not verbatim, but I hope close enough that some reader can identify it and give me the source of the complete verse? I have always thought that perhaps it refers to a pipe. — Edmund Jones Lilly, jr, Fayetteville, N.C.

## REPLIES

*Curtain Lecture* (IX:41; r 122) — In his *Dictionary* (1755), Dr Johnson identifies *curtain lecture* as "a reproof given by a wife to her husband in bed". *Webster's New International Dictionary*, unabridged (1948), explains the origin of the expression while defining it as "a censorious lecture by a wife to her husband within the bed curtains, or in bed".

The term is conspicuously absent from Skeat's *Etymological Dictionary* and from others of the same type. It is amply represented, however, in A. Taylor and B. J. Whiting's *A Dictionary of American Proverbs and Proverbial Phrases, 1820-1880* (1958), which lists separate examples as well as five additional reference works. Of these, the *NED* (1893) traces perhaps most fully its early history. Entries in these works range from 1611 (in the form *curtain sermon*) to 1931, including such authors as Congreve, Addison, Thackeray, and Meredith.

Further information is offered by the *Etymologisches Wörterbuch der deutschen Sprache* (Berlin, 1967) under the headword *Gardinenpredigt* (literally: curtain sermon). According to this source, "the nocturnal reprimand of the wife is already called *sermon* in Sebastian Brant's *Das Narrenschiff* [*The Ship of Fools*] (1494), 64, 29. The concept of the bed curtain is added in J. Hulsbusch's *Silvae sermonum* (1568), 81: *cui uxor in cortinali concione ita affatur*. New High German *Gardinenpredigt* is not documented before 1743 (Schoppe, *Mitteilungen der Gesell-*

*schaft für schlesische Volkskunde*, 18, 82. 103), so that New Netherlandish *gordijnmis* (since 1562), *górdijnpreek* (1630), and English *curtain lecture* (since 1633) antedate it. On the New High German term is based Danish *gardenen-præken*, while Swedish *sparlakans-läxa* (since 1725) has gone its own way". In addition, the *Middelne-derlandsch Woordenboek* (Hague, 1889) lists *gordijn(s)-mette* as a Middle Netherlandish form, while citing, without dates, two examples of its use. Today, earlier forms are supplanted in Holland by *bed-sermoen*.

The possible chain of derivation is partially supported — though just how authoritatively is uncertain — by *Der große Herder: Nachschlagewerk für Wissen und Leben* (Freiburg, 1957), which states unequivocally that *Gardenenpredigt* is an "imitation of the English *curtain-lecture*". Nevertheless, the obvious should be emphasized: all of these dates and examples still leave open one main question: whether the English term is *sui generis* or whether it ultimately derives from one of the documented earlier German, Latin, and Netherlandish terms — or even from some yet unknown source.

However that may be, a significant later occurrence of *curtain lecture*, not cited in any of the above-mentioned works even though it vividly illustrates usage while associating it with its *sermon* variant, is to be found in Washington Irving's *Rip Van Winkle* (1818), paragraph 6: "... he was a simple good-natured man; he was, moreover, . . . an obedient hen-pecked husband. Indeed, to the

latter circumstance might be owing that meekness of spirit which gained him such universal popularity; for those men are most apt to be obsequious and conciliating abroad, who are under the discipline of shrews at home. Their tempers, doubtless, are rendered pliant and malleable in the fiery furnace of domestic tribulation; and a curtain lecture is worth all the sermons in the world for teaching the virtues of patience and long-suffering". — *Frank K. Robinson, University of Tennessee, Knoxville*

*Goffering* (IX:56; r 136) — The fullest description of the process that I know of is on pages 94 and 95 of Bernard Middleton's *A History of English Craft Bookbinding Technique*, published by Haffner Publishing Company in 1963. — *Paul N. Banks, Conservator, The Newberry Library, Chicago*

— The best description I have read on the art of gauffering, as applied to books, appeared in the 1896 volume of *Bibliographica*. According to an article by Cyril Davenport entitled "The Decoration of Book Edges", gauffering first appeared on French books in the 15th century. Common binding tools, such as gouges and stamps, were slightly heated and then worked by hand on gilt edges. Fine examples of gauffering may also be found on Italian and English books. Designs were often formed by series of closely worked dots. On the Italian gilt edges the use of stamps was more common, as opposed to French and English books which tended towards the

individually hand-worked patterns of dots. In many cases color was added to the gauffered designs. — *Hans Raum, Penn State University Library*

—— A short interesting history of ornamented edges is in W. Salt Brassington's *A History of the Art of Bookbinding With Some Account of the Books of the Ancients* (London, 1894). Apparently in the mediaeval library edges were only visible when the books were shelved in the library; therefore decorating the edges became important.

The process of goffering is produced by denting the edge after gilding. Several pages are devoted to the technique and method of edge finishes in the chapter "Hand Binding: Edge Finishes" in the government publication *Theory and Practice of Bookbinding* (rev. ed., 1962). — *Jerome Drost, SUNY at Buffalo*

*Alexander Pope portrait* (IX:121)

— The Pope portrait, one of several by Jonathan Richardson, would appear to be no. 51 in William Kurtz Wimsatt, *The Portraits of Alexander Pope* (New Haven: Yale U. P., 1965). According to this account, the Marquis of Hastings inherited the painting not from the Earl of Huntington, but from the Earl of Burlington. Its subsequent provenance: It was knocked down to the dealer Graves at the Christie sale of 25 February 1869 and was purchased soon thereafter by the Boston litterateur James T. Fields. It came from his widow's estate to the Boston Museum of Fine Arts in 1924, and

since about 1952 it has been on loan to the Houghton Library, Harvard. — *Alan M. Cohn, Southern Illinois University, Carbondale*

*Eskimo finger rings* (IX:153) —

The noted American authority, George Frederick Kunz, in his book, *Rings for the Finger* (Phila., 1917, p. 31), says "Rings are not in favor with the Eskimos, who do not appear to make or wear any. Indeed, Admiral Peary found it impossible to dispose of a lot of rings he had taken with him on one of his Arctic trips in the belief that they would be attractive to the Eskimos, and good objects of barter". [The original four-page letter from Peary to Kunz is tipped into the American Museum of Natural History Library's copy of Kunz's own copy of the book. Peary says, in the letter, "Women would accept them as gifts & hang them up in their huts or houses, but would not accept them in payment for anything, & would not wear them" — L.A.] Kunz goes on to theorize that "Perhaps in the intense Arctic cold even the slightest pressure on the finger may have been avoided, lest it should impede circulation and increase the danger of having the fingers frost-bitten". — *Jonathan A. Trent, Montreal, Canada*

*Lincoln, Grant, and Whiskey* (X:8)

— The story — stripped from the good-natured fun-poking at envy masquerading in the guise of righteousness — is reminiscent of one told by Ammianus Marcellinus about the emperor Julian (q.v. Ammianus Marcellinus, XVI. 5.8. Loeb Edition, 1935 (reprinted

1963), J. C. Rolfe, tr., Vol. 1, p. 218): If, then, it is true (as divers writers report) that King Cyrus and the lyric poet Simonides, and Hippias of Elis, keenest of the sophists, had such powerful memories because they had acquired that gift by drinking certain potions, we must believe that Julian, when only just arrived at manhood, had drained the entire cask of memory, if such could be found anywhere. Si itaque verum est, quod scriptores varii memorant, Cyrum regem et Simonidem lyricum, et Hippiam Eleum sophistarum acerrimum, ideo valuisse memoria, quod epotis quibusdam remediis id impetrarunt, credendum est hunc etiam tum aduultum totum memoriae dolium (si usquam repperiri potuit) exhausisse. — *George Javor, Northern Michigan University, Marquette, Mich.*

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## EDITORS'

## NOTES & READING

The General Microfilm Company, 100 Inman Street, Cambridge, Mass. 01239, has initiated its very extensive project to offer microfilm editions of the works recorded in José Toribio Medina's *Biblioteca Hispano-Americana* and related bibliographies by Medina. Initial groups are ready for immediate delivery, and catalogue cards may also be ordered. General Microfilm can supply lists of available items upon request. A special feature of this project is to provide film of specific listed items upon request from standing-order sub-

scribers. GM is now well into its "Scandinavian Culture" project, which will provide film of Scandinavian books before 1701, following the standard bibliographies of Collijn, Nielsen, Bruun, and Pettersen. Catalogue cards are available. At present a large proportion of Swedish imprints before 1550 are available. The project will not duplicate other related projects such as the Danish Royal Library's film series of pre-1550 Danish imprints recorded by Nielsen, or the Helsingfors University Library's projected film series of Finnish dissertations. Extensive collections of other pre-1701 continental European imprints are available from General Microfilm, including English books printed on the continent. The company has also assumed responsibility for offering the back files of the French, Hispanic, German, and British-American drama of Falls City/Microforms on standard microfiches; and it will also offer back files of Falls City's series of French Revolutionary pamphlets and documents on American public administration selected from the *Legislative Research Checklist*, 1960-date, on the same medium.

The Francis Bacon Foundation of Claremont, California, has announced the publication of a computer-based *Concordance to the Essays of Francis Bacon*. Garrett Press, Inc. (250 West 54 St., N.Y.C. 10019) will be the distributor. The *Concordance* contains approximately 350 pages of computer printout reproduced in a 6-by-9-inch format. The volume is tentatively priced at \$17.50. Edi-

tors of the *Concordance* are David W. Davies and Elizabeth S. Wrigley. Dr Davies, a 17th-century scholar, is Lecturer on the History of Books and Printing at California State College, Fullerton. Mrs Wrigley is President of the Francis Bacon Foundation and Director of the foundation's Francis Bacon Library. In this first concordance to any of Bacon's works, the customary arrangement for a concordance is followed. Words employed by Bacon in the *Essays* are arranged alphabetically, after which each occurrence of the word is cited. Reference is made, by page and line number, to the Garrett Press reprint of the classic *Works of Francis Bacon*, edited by James Spedding, Robert Ellis, and Douglas Heath (London, 1857-1874). An appendix to the *Concordance* includes a tabulation of word frequencies. If the *Concordance to the Essays* is well received by scholars, the Francis Bacon Foundation plans to issue concordances to all of Bacon's works. The *Essays* were chosen for the first concordance, because of their popularity. The project for concordances to Bacon's works was a long-time dream of Walter Conrad Arensberg, bibliophile and art collector, who with his wife Louise Stevens Arensberg created the Francis Bacon Foundation in 1938. Mr Arensberg died in 1954 before computer-based concordances made the project feasible.

The fourth volume of R. Toole-Stott, *Circus and Allied Arts: a World Bibliography 1500-1970* (Derby, England: Harpur and Sons Ltd., 1971; 335pp., 23 pl.; £8.40), is a monumental work, cov-

ering entries 9676-13086. It is arranged in classified order, with periodicals and appendices in separate sections, with an author index, and with errata and corrigenda. Together with the previous three volumes, this most recent one provides the best available historical bibliography of the circus.

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky and will be continued in subsequent issues.*

Rosenkilde og Bagger (3, Kronprinsensgade, Copenhagen K) have a firm prospectus for "Mediaeval Manuscripts from the Low Countries in Facsimile", to appear in nine volumes under the auspices of the Belgian and Dutch Royal Libraries, and with the chief editor as J. Deschamps. The set is a worthy successor to the same firm's "Early Hebrew Manuscripts in Facsimile" and "Early Icelandic Manuscripts in Facsimile".

Joachim Pfennig, *Geräte und Verfahren der Kopiertechnik und ihre Anwendungsmöglichkeiten in Bibliotheken* (Cologne: Greven Verlag, 1971; 111pp.; "Arbeiten aus dem Bibliothekar-Lehrinstitut des Landes Nordrhein-Westfalen", 37), is a useful survey of photographic copying work in libraries. There are a number of notes on European experiences which lend special value to the book.



The sixth "Lieferung" of Johann Knobloch's *Sprachwissenschaftliches Wörterbuch* (Heidelberg: Carl Winter Universitätsverlag, 1971; 401-480pp.) covers CAK-DAH. With the collaboration of a number of outstanding comparative linguists, Prof. Knobloch (at Bonn) is providing a documented guide to linguistic terminology which is already a very useful reference work, even though it is moving ahead rather slowly.

Aichinger, *Dialoge, Erzählungen, Gedichte* (1971; no. 7939), selected and edited by Heinz F. Schafroth, and Gabriele Wohmann's tales under the title of *Treibjagd* (1970; no. 7912), edited by Hans Schöffler. A singularly important original work is Gerhard Storz, *Der Vers in der neueren deutschen Dichtung* (1970; nos. 7926-28), a fundamental guide to modern prosody.

Vols. XII-XV of the *Kulturhistorisk leksikon for nordisk middelalder fra vikingetid til reformationstid* (Copenhagen: Rosenkilde og Bagger, 1947-1970; paper, Dan. Kr. 65.00, cloth, Dan. Kr. 85.00, Leather, Dan. Kr. 98.00, per vol.) covers MOTTAKE-SKUDE. Articles are signed, and there is a representative selection of plates at the end of each volume.

Recent additions to *Reclams Universalbibliothek* range from the 18th century to the present. From the 18th and early 19th century there are Jean Paul's *Selberlebensbeschreibung*, *Konjektural-Biographie* (1971; nos. 7940/41), with a commentary by Ralph-Rainer Wuthenow; Justus Möser's *Patriotische Phantasien* (1970; nos. 683/84/84a), a selection with a commentary by Siegfried Sudhof; Marx and Engels, *Über Literatur* (1971; nos. 7942/43), selected and edited by Cornelius Sommer; and Georg Weerth's *Humoristische Skizzen aus dem deutschen Handelsleben* (1971; nos. 7948/49), edited by Jürgen-Wolfgang Goette. The latter is a particularly welcome revival of a scarce and little known book. Of modern works there is Ilse

## BOOK REVIEWS

LEDYARD, Gari. *The Dutch Come to Korea* [An Account of the Life of the First Westerners in Korea (1653-1666)]: Illus. 231pp. Published by the Royal Asiatic Society, Korea Branch, Taewon Publishing Co. [U.S. distributor: Paragon Book Gallery, Ltd, 14 East 38 St, N.Y.C. 10016], 1971. \$5.

There can be very few persons, outside the small group interested in Korean history, who have ever read and absorbed the values of the incredible story of the shipwrecked Dutch "Sparrow Hawk" (*Sperwer*), lost on an offshore Korean island in 1653 and not heard of until thirteen years later, in 1666, when eight survivors returned to Japan after years of residence in Korea.

Professor Ledyard, of Columbia University, has revived the remarkable story of *An Account of the Shipwreck of a Dutch Vessel on the Coast of the Isle of Quelpaert, Together With the Description of the Kingdom of Corea*, by Hendrik Hamel, one of the survivors, which appeared in English in John Churchill's *Collection of Voyages and Travels* (4 vols. London: John Churchill, 1704. Vol. IV, pp. 607-32). This was a translation of the original 1668 Dutch edition, which was the first book on Korea published in Europe. The book has an extremely complex bibliographical history of various editions and translations, all of which is explained by Mr Ledyard, who includes the English translation as an appendix.

Very interesting, beyond the story of the semicaptivity of the eight surviving sailors, is the chapter about Jan Janse Weltevree who had been shipwrecked in 1627 and had become a minor governmental official in Korea. When Hamel and his companions were questioned he confronted them in the interest of the government. Other aspects of the Hamel adventure are equally fascinating, as are his factual descriptions of Korean life, customs, government, relations with China and Japan, and some attempts to escape his erstwhile captors.

While the story itself is enjoyable, even exciting reading, the new volume is equally interesting as an exercise in Korean historiography. Using a succinct narrative technique, and following the sequence of the original tale, Mr Ledyard has searched out dozens of documents that contain confirming remarks and citations dealing with the sailors and events relative to their sojourn, described in official contemporary Korean archives and other records, most of which have not been used by scholars before this. The methodology is attractive and one senses that, although this is by no means the first such comparison of sources that has been made to give substantive evidence to the validity of personal narratives, Professor Ledyard's easy style and comfortable use of different kinds of records gives the technique a new appeal.

Perhaps, among Korean scholars, there will be some debate about Professor Ledyard's chapter entitled "Afterthoughts", in which he evaluates Western influences on Korea from the 17th to the 19th centuries. "A speculative rather than a definitive study", there will, undoubtedly, be some experts who will question some of Ledyard's speculations, but in general, to the nonexpert, it seems to be a satisfactory statement that can serve as a good basis to begin discussion and sustain further speculation.

The book also contains special appendices on early editions of the *Narrative*, Hamel's interrogation by Japanese authorities, extensive Notes, a selective annotated bibliography, a good index, and reproductions of rude, simplistic woodcuts from two of the early Dutch editions. The volume is attractively bound, has remarkably few typo-

graphical errors, and is relatively inexpensive in today's market. Perhaps more American books should be printed in Korea! — *Lee Ash, Editor.*

REAVER, J. Russell, comp. *An O'Neill Concordance*. 3 vols. Detroit: Gale Research Co., 1971. \$87.50

To Eugene O'Neill the scientific and technological tides of 20th-century materialism meant only one thing — man's enslavement of civilization. Were he alive today, one could, without any strain of the imagination, visualize his "studied aloofness" as "an ironically amused spectator" (characteristics he attributed to Deborah in *A Touch of the Poet*) over the publication of J. Russell Reaver's computer-compiled *An O'Neill Concordance*.

Reaver's product of advanced technology is based on the latest standard Random House 3-volume edition of O'Neill, the Random House edition of *A Moon for the Misbegotten*, and the Yale University Press editions of *Hughie*, *Long Day's Journey into Night*, *More Stately Mansions*, and *A Touch of the Poet*. This is not the whole O'Neill canon by any means. Because of the limitations of time, labor, and funds there is only a representation of the early plays. All O'Neill works since 1924 are included, and more than 280,000 words and phrases are identified with the textual sources for each, which supposedly will enable one to make systematic appraisals of the playwright's "stylistic and structural characteristics and explore the whole range of his language, dialect, jargon, and vernacular patterns". It is Reaver's contention that "the evidence in this concordance should make it possible to reassess the critical conclusions about O'Neill . . . [and] . . . open new approaches to this large body of dramatic work that reflects both O'Neill's personal concerns and many facets of modern life during the decades when he wrote".

The 3-volume set is photo-offset from printout, and if one can adjust to the peculiarities of arbitrary substitutions for conventional punctuation marks, such as the dollar sign for the question mark and the slant line for the exclamation mark, the work should be a helpful

source of information on America's leading dramatist. Support for the project was provided by the Florida State University Computing Center. — *Louis A. Rachow, The Walter Hampden Memorial Library, The Players, N.Y.C.*

**THE DIARY OF SAMUEL PEPYS.** A New and Complete Transcription Edited by Robert Latham and William Matthews. Vol. IV, 1663; V, 1664. Berkeley: University of California Press, 1971. Together, 2 vols. \$20.

A while ago, when the first three volumes of *The Diary* were published, AN&Q (IX:29) presented a welcoming critical review of this tremendous undertaking, and since that time I have inquired frequently of the publisher about the issuance of subsequent volumes. My reason has been a hearty anxiety to get on with the story. Well, there is no disappointment as Mr Pepys tells all about his life in 1663 and 1664.

Now we are into the swing of it, and politics, the Navy, the wife, the King, the maids, the bed, the food, the gossip, the stage, and the joys of music, are all intermingled with everything else in Pepys' unique style of prideful writing and spiritual humility.

The footnotes continue to be very helpful because of their scope and accuracy. Each volume repeats the two maps of London in the 1660s, the Select List of Persons, and the Select Glossary; but there are no separate indexes to each volume and the lack of either a volume or running cumulative index (a complete index will come as the eleventh volume) can drive one mad; also at the end there will be a tenth volume of commentary, *The Companion*, which will contain numerous special studies of Pepys and his interests. Once again I recommend the introductory pages of the first volume as an exemplary statement of editorial purpose and methodology.

This edition is so superior to the well-known and long-beloved set edited by Wheatley that comparison is difficult. Of course both sets must be kept because students will always have to deal with references citing the older standard edition. Since the entire set is in calendri-

cal form, reference from one to the other is a rather simple matter.

But two more volumes of *The Diary* have got me out of my bed of impatience, after which, with our diarist, I will "again to bed" until the next sequential years appear. A year is gone so quickly though, in reading *The Diary*, that I know I shall soon become restive again. — *Lee Ash, Editor.*

## PUBLICATIONS RECEIVED

(Continued from p. 34)

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# AMERICAN NOTES & QUERIES

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NOTES

QUERIES & REPLIES

EDITORS' NOTES AND READINGS

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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- Albers, Josef, at the Metropolitan Museum of Art: an Exhibition of His Paintings and Prints. Incl. Color Plates. N.Y.: Metropolitan Museum of Art, 1971. Cloth, \$P; Paper, \$4.95
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# A N & Q

AMERICAN NOTES & QUERIES

EDITOR *Lee Ash*

ASSOCIATE EDITOR

*Louis A. Rachow*

CONTRIBUTING EDITOR

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## NOTES

### SHAKESPEARE ALLUSION IN EMILY DICKINSON

EMILY DICKINSON HABITUALLY TEASES her reader with allusive quotations. In *Emily Dickinson's Reading* (1966) Jack L. Capp has observed that "although she could be impudent with the deity, she displayed remarkable reverence for mortal Shakespeare" (p. 65). For this reason a reference in one of her letters has eluded both Capp's sharp eye and the editorial vigilance of Thomas H. Johnson. A letter of 1878 addressed to her neighbor Mrs Henry Hills runs as follows: "Your memory of others, among your almost superhuman cares, is so astonishing that I cannot refrain from surprise and love. How near this suffering Summer are the divine words 'There is a World elsewhere'" (*Letters*, 1958, II, 613). Unable to find an exact source in scripture, Johnson dubiously conjectures that perhaps she was thinking of the eschatological message of Romans 8:18. The allusion is not Biblical, however, but literary. She echoes Shakespeare's description of Corio-

lanus' banishment from the city of Rome, when the hero cries, "Despising,/ For you, the city, thus I turn my back./ There is a world elsewhere" (III.iii.134-136). As Johnson shows, another letter makes similar but even more elliptical use of a line from *Coriolanus* (II,484). Henry Hills, an Amherst manufacturer of straw hats, had just failed in business, and Emily's lawyer brother Austin was managing the firm as receiver. Mrs Hills was expected to apply the quotation aptly to her situation, not by imagining heavenly consolations for bankruptcy, but by realizing that if worst came to worst and creditors proved ungracious, the family could always leave Amherst to start a new life elsewhere.

*Michael West*

*Wesleyan University*

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### JUNIUS IN PARIS

UNKNOWN TO ME AT THE TIME OF the publication of my *Junius Bibliography* (New York: Burt Franklin, 1949) was the most bizarre story ever associated with the history of Junius.

Buried in the pages of the *Athenaeum* (18 July 1896) is a short article by the Junius scholar, W. Fraser Rae (1835-1905). In the article, Rae notes that Henry Harris had called to his attention a document published in an obscure Paris journal, *La Correspondence Historique et Archéologique*. The document is a letter (11 May 1773) from the Count de Broglie to Louis XV of which Rae provided a translation in the *Athenaeum* article. The document states that Junius was in Paris in 1773 (the last of

the Junius *Letters* appeared in the London *Public Advertiser* on 21 January 1772), was introduced to M. d'Aiguillon, the Minister of State, who sought Junius' services for the French government, and that Junius and Anthony Chamier (1725-1780), The Deputy Secretary At War, and friend of Samuel Johnson, informed the French government that war was imminent.

Rae gives neither credence nor denial to the report. That the *Letters of Junius* were well known in France is undeniable (editions of the *Letters* were published in Paris. See Cordasco, *op. cit.*, #64; #136; #137; #145); what is most likely is that two imposters (a self-styled "Junius" and a self-styled Mr Chamier) were enterprising confidence men preparing to embezzle the French government.

Francesco Cordasco

Montclair State College  
Upper Montclair, New Jersey

## RICHARD'S PHAËTHON IMAGE

THE PHAËTHON IMAGE in *Richard II* (III.iii.178) has won the attention of Shakespeare buffs: Parker Tyler, for example, tells of how the King "obeys the behest of the usurper to parlay with him below". In so doing, "the metaphor he chooses for himself expresses the downward motion of what is, in myth, Icarus' and Prometheus' fate as well as Phaëthon's. It represents man's pretension to divine or quasi-divine powers which the gods, when intimately touched, were so prompt to punish".<sup>1</sup> The source for

the image was not directly legendary about Icarus or Prometheus, however, but probably Thomas Lodge's *Rosalynde*:

Climbe not my sonnes; aspiring pride is a vapour that ascendeth hie, but soone turneth to a smoake: they which stare at the Starres, stumble vpon stones; and such as gaze at the Sunne (*vnlesse they bee Eagle eyed*) fall blinde. Soare not with the Hobbie, least you fall with the Larke; *nor attempt not with Phaeton, least you drowne with Icarus*. Fortune when she wils you to flie, tempers your plumes with waxe, and therefore either sit still and make no wing, or else beware the Sunne, and holde Dedalus axioms authentically (*medium tenere tutissimum*).<sup>2</sup>

Compare "his eye, / As bright as is the eagle's, lightens forth / Controlling majesty" (III.iii.68-70). The speech in Lodge is delivered by Sir John of Bourdeaux, and Richard is "of Bourdeaux".<sup>3</sup>

Robert F. Fleissner

Central State University  
Wilberforce, Ohio

1. "Phaëthon: The Metaphysical Tension Between the Ego and the Universe in English poetry", *Accent*, XVI (1956), 29.
2. *A New Variorum Edition of Shakespeare*, ed. H. H. Furness, 27 Vols. (Philadelphia, 1871-1955), *As You Like It*, p. 319. The Italics are mine. —R.F.F.
3. Since Shakespeare used *Rosalynde*, published in 1590, when he composed *As You Like It* (produced in 1599), he most probably was acquainted with the Lodge work before then too, possibly soon after its publication and very likely half-way between the two dates, in 1595 when he produced *Richard II*. One bit of evidence for this is that the same year marks the approximate date for *Romeo and Juliet* with its Rosaline,



## QUERIES

(Mrs<sup>2</sup>) *Jessie Bryant Gerard* — Where are the papers of this interesting woman? She served as Chairman of the Conservation Department of the Connecticut State Federation of Women's Clubs, at which time she wrote "What Women Have Achieved: They Have Saved the Big Trees, Appalachian Forests, the Palisades — Still Wider Opportunity for National Service Before Them" (*American Conservation*, 1:1, February 1911, pp.56-59). Any other information about her will be welcome. — *Mary J. Clark, Washington, D.C.*

*Anchorite Islands* — I am trying to find information about their discovery, exploration, and description. Also, other names they have been given, and their economic or political significance. — *Broadus Moody, Seattle, Wash.*

*Legal lynching* — What is the origin of the seemingly honest belief that if 100 men were in a lynching party the lynching could be considered legal? This theory was cited in investigations into the lynching of Allen Green in Walhalla, S.C., in April 1930. Are there other instances? — *Dean Trefethan, Chicago, Ill.*

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a name that then was echoed in *As You Like It*, as Professor Levin says, "in the slightly modified form of Rosalind" (see his "Shakespeare's Nomenclature", in *Essays on Shakespeare*, ed. Gerald W. Chapman [Princeton, 1965], p. 59). If so, then it is just as probable that Rosalynde already had made her *début* in the slightly modified form of Rosaline.

"*Teddy-bear*" — Modern slang definitions wanted. — *Rainer Toor, New York, N.Y.*

"*Today it is snowing in China*" — I am seeking references to this saying, an adage that certainly dates back to the early 17th century. It was used, supposedly, in Holland when older people felt the damp of a fog, which suggests it may have been used as early as the late 16th century at least. (See my *The Dutch Come to Korea*. Seoul, 1971, p.28). — *Gari Ledyard, Sharon, Ct*

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## REPLIES

"*To cut the mustard*" (IX:153) — I believe I have found an instance where the etymology has been obscured, and perhaps misinterpreted by the editors of *Webster's New International Dictionary, Third Edition*. The meaning of the phrase in ordinary usage is, as Mr Taylor notes, clear enough, and the definition in *WNID-3* accurate: "to achieve the standard of performance necessary for success" (p. 560). However, *WNID-3* offers no information regarding the derivation of the phrase.

Checking a bit further uncovers some perplexing inconsistencies among standard lexicographic sources. Given what appears to be its colloquial American flavor, it does seem curious that neither the *Dictionary of American English* (1940) nor Mitford Mathews' *Dictionary of Americanisms* (1951) includes the phrase. No entry is to be found in Bartlett's early *Dictionary of Americanisms* (1896);

in Thornton's *An American Glossary* (1912); in Eric Partridge's *A Dictionary of Slang and Unconventional English* (1953); nor does Mencken comment on it in *The American Language*.

A book which Mencken once derided as "an extremely slipshod and even ridiculous work", Maurice Wessen's *Dictionary of American Slang* (1934), does, however, list the expression. So also does Berrey and Van den Bark's *American Thesaurus of Slang* (1942), entering it under three different though related semantic headings: "to accomplish"; "skill, be able to do"; and "succeed with". This latter meaning is picked up by Harold Wentworth, who lists the phrase, curiously, not in his *Dictionary of American Slang* (1960), but in his earlier *American Dialect Dictionary* (1944). Although Wentworth gives dates of 1916 and 1923, and locations of South Carolina, Kansas, and Southwest Missouri as sources for his entry, he does not give an etymology, nor any illustrative citations.

In addition to the definition, the complete entry in *WNID-3* gives a usage label ("slang"), an illustrative citation, a variant, and a cross-reference. The illustrative citation is from the *Atlantic Monthly*, and illustrates the definition and usage clearly enough: "in our work . . . those of our fellow workers who can't or won't *cut the mustard* must of necessity be shoved out — *Atlantic*". But a variant, "cut the muster", listed in no other standard lexicographic reference, is also given, with no explanation other than the cross-reference, "compare PASS MUSTER". I believe the cross-reference to be misleading,

and probably in error; but the variant supplies the key to an etymological possibility that the editors of *WNID-3* have missed. At the entry for *pass muster* (p. 1560), there are definitions for "passing an inspection" of one sort or another, but no elucidation of *cutting the muster*, or *mustard*. Nor do the entries at *muster* throw any new light on the matter. The cross-reference appears to lead nowhere.

Because they have excluded entries recorded before 1755, the editors of *WNID-3* have missed or ignored an archaic meaning of *muster* recorded in *OED*: "a pattern, specimen, sample" (VI, pt. II, 794). *OED* notes that this usage has been "confined to certain particular branches of commerce . . .". Partridge reinforces this with an entry more fully explanatory (p. 545):

*musta* or *muster* — the make or pattern of anything; a sample: Anglo-Chinese and -Indian: c. 16-20; in 1563, as *mos-tra*, which is the Portuguese origin. . . . Very gen. used in commercial transactions all over the world.

This archaic meaning for *muster*, reaching back into the 16th century, provides a possible, although admittedly conjectural, explanation for the origin of the phrase, *cut the muster*, and its phonetic variant, *cut the mustard*, which, I submit, originally had nothing to do with "mustard" at all. Once *muster* is recognized as an old commercial term for "form" or "pattern", the meaning of the rarer "cut the muster" makes more sense: the cutting of such forms or patterns — for cloth goods, for example — would require great skill and precision.

Only one skilled in his craft could "cut the muster".

From the literal use of the phrase to its figurative extension is an easy transition. And as the original and literal meaning faded into the past, it is not difficult to imagine the kind of phonetic variation which resulted in the later form. For example, the *mustard* form may be a back-formation from *musterdevillers*, "a kind of mixed grey woolen cloth, much used in the fourteenth and fifteenth centuries" (*OED*, VI, II, 795). No doubt the expression may have persisted in colloquial usage without being recorded in writing. What remains unexplained, however, is why *WNID-3* gratuitously lists the (probably earlier) variant, but does not explicate the relationship between the two. In the absence of a supporting citation, one can only speculate, a dubious etymological practice; but the internal evidence I have outlined does suggest a possible explanation for the origin of the phrase. — *Ronald A. Wells, United States Coast Guard Academy, New London, Conn.*

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#### And further —

"To cut the mustard" (IX:153) — To cut the mustard, to come up to one's expectations, has been used in various dialects and meanings for many years. *OED* suggests the following:

1903 O. Henry *Cabbages & Kings* 101  
I'm not headlined in the bills, but  
I'm the mustard in the salad dress-  
ing just the same.

1907 O. Henry *Trimmed Lamp* 217 Why  
don't you invite him if he's so  
much to the mustard?

1922 Sandburg *Slabs Sunburnt West* 7  
Kid each other, you cheap skates.  
Tell each other you're all to the  
mustard.

1904 O. Henry *Heart of West* x. 163  
I looked around and found a prop-  
osition that exactly cut the mus-  
tard.

1909 O. Henry *Roads of Destiny* 99  
"She cut the mustard," he said  
"all right."

A word list from Kansas suggests the term is used to meet the requirements, to "fill the bill". Arkansas used the term to succeed "But he couldn't cut the mustard". In *American Speech* the term is suggested as always used negatively, "The boys could not cut the mustard in that game". O. Henry, however, uses the term positively as above.

In Louisiana and Texas the term is used to designate an accomplishment of a task. In South Carolina and Kansas the term is used in a sense to be successful. Southwest Missouri, McDonald County also believes the term is to meet requirements and discharge obligations.

Finally the underground also has the term. Partridge's *A Dictionary of the Underworld* indicates that the term, the mustard, as being the most successful in the criminal line. In *Flynn's Magazine* the statement was made that "Pick-in's was good in th' old days but still I ain't more than a cartload of kale to the mustard". Extant meaning is they're *hot stuff* at their job meaning discharging their obligations faithfully. — *Jerry Drost, SUNY at Buffalo, N.Y.*

*We wonder whether any more  
need be said? — Editor.*

*Resurrected bodies* (IX:122) — One of the more famous disinterments is that of Johann Sebastian Bach, whose grave was discovered and excavated in the churchyard of St Thomas' Church in Leipzig on 22 October 1894. Details of the search, exhumation, and identification — along with counter arguments — are given in Hans Henny Jahnn's article "Der Schädel J. S. Bachs — und sein Bild" (*Fundamente*, 1959; reprinted, with photograph of skull, in *Profile*, annual of the Freie Akademie der Künste in Hamburg, 1967). Another possible source is W. J. Henderson's *How Music Developed: a Critical and Explanatory Account of the Growth of Modern Music* (c1898). This is either the exclusive or main source of information which Edgar Lee Masters used in writing his still unpublished long poem, "The Reburial of Bach".

Norman Douglas writes in *Late Harvest* of D. H. Lawrence, who had died in March 1930, that the controversial novelist was "buried at Vence, though Lawrence's remains were presently shifted to [New] Mexico after an exhumation concerning which I could tell a tale so gruesome that it might give pain to one who is still alive". (Presumably he is referring to Lawrence's wife, Frieda.) He does not elaborate, and the only comment made by Richard Aldington, in *D. H. Lawrence: Portrait of a Genius But . . .*, is: "A year or two later Lawrence's body was exhumed and taken for reburial to Taos, where it lies in a memorial chapel . . .".

In 1941 Tamerlane's remains were exhumed in Samarkand by Russian scientists under the leader-

ship of Mikhail Gerasimov, "who pioneered in the bizarre science of re-creating facial likenesses from the skulls of the dead". A brief report of Gerasimov's work and his book *The Face Finder*, recently published in English, may be found in *Newsweek*, 8 March 1971.

And finally, information and references to further sources on the 1969(?) disinterment of Laurence Sterne appear in none other than AN&Q (VIII:107). — Frank K. Robinson, *University of Tennessee, Knoxville*

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## EDITORS'

## NOTES & READING

Nearly every week Dover Publications sends us some fine, new, inexpensive paperback reprints and we marvel at the publisher's interest in what he is doing. Even the least significant books on Dover's list give the bibliographical history of the book (on the verso of the title-page), noting all changes and additions to or deletions from the original. The books are really quality paperbacks, notable for lasting bindings and good reproduction of the original. We always list these books in PUBLICATIONS RECEIVED, and sometimes comment on them in this column. Now Dover has issued a giant hardback of 1183pp., profusely illustrated, and costing only \$17.50: *The Epicurean*, a classic cookbook by Charles Ranhofer, formerly Master Chef of the world-renowned Delmonico's of New

York. A truly gourmandizing book, one of the Great Ones of the culinary art, unabridged and unaltered, as published in 1893. Not only are there more than 3500 recipes, but there are pages and pages with pictures of delectable delicacies, appetizing dishes, notes on wines, table arrangement, and a treasury of Bills of Fare and Delmonico's "most interesting" menus over a thirty-year period. Many of these record particularly historic dinners honoring important persons of an era of eating now past. There is an extensive index to all recipes. Good eating to our readers! As Charles Delmonico said, "A perusal will, I think, give one an appetite".

Less expensive than almost any movie, and far more entertaining — actually hilarious in spots — as well as stimulating for the literary or literate mind, is Jacques Barzun *On Writing, Editing, and Publishing* (Chicago: University of Chicago Press, 1971. 130pp. Paper, \$1.35). These "Essays Explicative and Hortatory" have been collected from a variety of periodicals and were published over the past twenty-five years. It is a great joy to read Barzun's explicit prose, his humor, and common sense. It is embarrassing to find that anyone has read so widely, remembered so well, and never found scholarship drudgery nor made it a pedantic exercise. I cannot imagine a single reader of AN&Q who would not enjoy this remarkable collection and cite it regularly to students and friends because of the good sense it makes and the fun it is to read.

*Oral History in the United States: a Directory*, describes 230 oral history projects and their holdings of tapes and transcripts. The 120p. guide, arranged by state, and indexed in depth, will serve as a very useful aid to researchers. Published by the Oral History Association, the Directory may be ordered from the Association, Box 20, Butler Library, Columbia University, N.Y., N.Y. 10027, \$4, postpaid.

If one looks widely enough, it is possible to see some wonderful things that come from the small public libraries of this country. For example, two exemplary pieces from our friend John Jackson, Librarian of the Mary Cheney Library in Manchester, Conn.: *U. S. Historical Fiction, a Selected Reading List*, chosen by the staff for student patrons (all titles have appeared on recommended reading lists for young adults), it is classified by period and includes brief descriptive annotations; the other piece is the Library's *Annual Report, 1970/71*, interspersed with small tear-out "Posters of Protest and Pride". The art work for both publications by Lynn Beaulieu is bold and attractive. Copies of each are still available to readers who cite AN&Q. Here is evidence that The Revolution has indeed come to the library.

Authors and publishers are invited to submit nominations for the 1971 *George Freedley Award* which will be presented by the Theatre Library Association next spring. Established in 1968, in memory of the late theatre historian, critic, author, and first curator of The

New York Public Library Theatre Collection, the Award honors a work in the field of theatre published in the United States. A plaque is presented to the author on the basis of scholarship, readability, and general contribution to the broadening of knowledge. Only books on theatre will be considered — biography, history, criticism, and related fields. *Excluded* from the category of theatre are vaudeville, puppetry, pantomime, motion picture, television, radio, opera, circus, dance and ballet, plays, and similar dramatic forms. Other works considered ineligible are textbooks, bibliographies, dictionaries and encyclopedias, anthologies, collections of articles and essays published previously and in other sources, and reprints of publications. Nominations are to be submitted in writing to the President of the Theatre Library Association, Louis A. Rachow, The Walter Hampden Memorial Library, 16 Gramercy Park, New York, N.Y. 10003. Publishers will be asked to submit *two* published copies of all books nominated to the President at the same address. No galley-sheets or proofs will be accepted. Books nominated for the 1971 Award must have been published in the 1971 calendar year. If no date of publication appears on the title page or its verso, the date must be indicated in the written nomination. *All nominations must be in the hands of the jury by 15 January 1972.* The selection of the Award winner will be determined by a five-member jury appointed by the President of the Theatre Library Association.

*Scholarly Collections on Microfilm*, 1971/72 General Catalog, which describes currently available and projected microfilm publications, has been issued by Research Publications, Inc. of New Haven, Ct. The collections cover a wide range of subjects, rich in the culture and history of the Western world. The great strength in the field of American studies, including literature, science and history, is paralleled by like resources, international in scope, of which the *Documents and Publications of the League of Nations*, *German Baroque Literature*, and *17th and 18th Century Periodicals* are but a few examples. A copy of the catalog may be obtained by writing to Research Publications, Inc., P.O. Box 3903, New Haven, Connecticut 06525.

Librarians who have forgotten how to serve people and who the people they serve are, will be intrigued to discover that there is still a world of librarianship that does not need the computer in its out-reaching programs. Caroline Lord's book, *Diary of a Village Library*, with a Foreword by Walter Muir Whitehill (Somersworth, N.H.: New Hampshire Publishing Co., 1971. 269pp. \$6.95), tells of years of service in a very small-town library, thousands of which still exist and need the attention of inspired younger people who want to meet the needs of isolated communities and impoverished libraries. The inner city has its problems but so has the town that is in the outer reaches of isolation. In each case the library has a job to do and librarians like Mrs Lord are the ones to do it.

Anthropologists and sociologists will be pleased with the efforts of Ralph Linton's widow, Adelin, and his student Charles Wagley's highly personal review of Linton's life and attitudes, and an excellent selection from his writings (with a complete bibliography), recently issued by Columbia University Press. Linton left few personal writings, and he was a poor correspondent. Many who had experiences with him as a student or colleague may think of him somewhat differently, but his present devotees will honor this memorial work which acknowledges faults as well as the strength of his scholarship, originality, and kindnesses. The volume is a valuable contribution to the history of American anthropology and other social sciences.

The charm of Robert Hichens' amusing novel of 1894 about Oscar Wilde and the aesthetic movement, in *The Green Carnation* (N.Y.: Dover Publications, 1970. \$1.50), stands in strong contrast to E. M. Forster's recently first published magnificent book, *Maurice*, which he wrote in 1913/14 (N.Y.: Norton, 1971. \$6.95). Together, they represent two of the many varying attitudes of an elite society toward homosexuality although sexuality is not the expressed theme of Hichens' attempt at a good-humored critique of "sensitivity", and Forster's is a beautifully analytical appraisal of the innermost sensitivities of the souls of three men who face a problem that is different for each of them in their own day and in the same way for many others today.

## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

The publishing and distribution firm of Weber, S.A., 13 Monthoux, 1211 Geneva 2, Switzerland, offers many of the most significant art books of our time. Robert Melville, *Henry Moore, Sculpture et dessins 1921-1969* (Brussels: La Connaissance, 1971; 368pp.), provides a critical analysis and a judicious selection of Moore's work in color and in black-and-white. For the last two decades Moore has been a dominant figure in plastic and pictorial art; and while he does not need to have his reputation enhanced by a book of this quality, it will bring him closer to those of us who may not have appreciated his genius fully in the past.

In the series of "Les sentiers de la création", published by Albert Skira of Geneva, Weber offers three new titles: Miguel Angel Asturias, *Trois des quatre soleils* (1971; 179pp.), presents the work of a Guatemalan artist who works with indigenous themes as well as universal ones. Pierre Alechinsky, *Roue libre* (1971; 162pp.), is a self-analysis of one of the imaginative painters of our time. Francis Ponge, *La fabrique du pré* (1971; 272pp.), is a modern herbal with a vision of the poetry and art of our globe as an old planet infested with biological growths.

The series of "Artistes de notre temps", issued by the Bodensee-Verlag in Amriswil, distributed by Weber, includes Jean Cassou, *Ossip Zadkine* (1962; 27, 24pp.; vol. XII); Jean Cassou, *Serge Poliakoff* (1963; 31, 23pp.; vol. XIII); and Carola Giedion-Welcker, *Zoltan Kemeny* (1968; 48, 23pp.; vol. XV; published under imprint of Erker-Verlag, St. Gallen).

Weber distributes two pictographic works relating to Latin America, with possibly more to be in the series, issued originally by Éditions Atlantis in Zürich. Fulvio Roiter, *Brésil* (1970; unpagged), senses the sounds, scenes, and smells of Brazil in an unusually perceptive collection of photographs and commentaries. Roiter's *Mexique* (1970; unpagged) does the same service for Mexico. Both are singularly handsome volumes, and collectors of Latin Americana will fail to include them in their collections to their later disappointment.

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*Osaka, 500 photographies de l'Expo 70* (Paris: Hermann, 1970; 513 pp.; Fr. 30.—), contains photographs by Bruno Suter and Peter Knapp, with texts in French, English, and Japanese. This photographic record of the Osaka exposition is a document of enduring value for this first great international fair held in the Far East.

Jurij Mlynk, *Serbska bibliografija — Sorbische Bibliographie 1958-1965* (Bautzen: Ludowe Nakladnistwo Domowina, VEB Domowina-Verlag, 1968; 559 pp.; "Spisy Instituta za serbski ludospyt", 33), is a continuation of the same bib-

liographer's Sorb (Wendish) bibliography for 1945-1957 (Bautzen, 1959; 287 pp.). This was a continuation of the second edition of the general Sorb bibliography issued by Jakub Jatzwauk in 1952 in the "Berichte über die Verhandlungen der Sächsischen Akademie der Wissenschaften zu Leipzig, Phil.-Hist. Kl.", vol. 98, no. 3. The present work contains 8,785 entries in classified order, with indexes of authors, names, and places.

Michael Altschul, *Anglo-Norman England 1066-1154* (Cambridge: For the Conference on British Studies at the University Press, 1969; 83 pp.; \$5.95), is the second volume in the series of bibliographical handbooks sponsored by the Conference on British Studies. There are 1,838 entries, classified, with an author index.

Aage Jørgensen, *H. C. Andersen Litteraturen 1875-1968* (Aarhus: Akademisk Boghandel, 1970; 394 pp.), is a chronological list of 2,266 items, with indexes of subjects and names. It supplements Birger Frank Nielsen's *H. C. Andersen Bibliografi, Digterens danske Vaerker 1822-1875* (1942) and Sv. Juel Møller's *Bidrag til H. C. Andersens Bibliografi, I-II* (1967-68). The foreword is in both English and Danish.

*La empresa del libro en América Latina, una guía seleccionada de las editoriales, distribuidores, y librerías en América Latina* (Buenos Aires: Bowker Editores Argentina, 1968; 273 pp.) is a Latin American equivalent to *The Literary Market Place*. Actually, it is vastly more useful than the latter



simply because Latin American addresses are so difficult to obtain and verify in many cases. Periodic new editions will be most welcome.

Helmut Kind, *Die Luthersammlung der Niedersächsischen Staats- und Universitätsbibliothek Göttingen* (Göttingen: Vandenhoeck & Ruprecht, 1970; 68 pp., 9 pl. of facsimiles and bindings; "Arbeiten aus der Niedersächsischen Staats- und Universitätsbibliothek Göttingen", 8), gives the history of the collection and provides a list of titles supplementary to Kind's catalog of *Die Lutherdrucke des 16. Jahrhunderts der Niedersächsischen Staats- und Universitätsbibliothek Göttingen* (1967). Over and above the substantive value of the study, it provides a sample of the history of one of the best administered of all German research libraries.

Readers' comments on the desirability of a 10-year Cumulative Index to AN&Q would be welcomed.

## BOOK REVIEWS

POTTER, E. B. *The Naval Academy Illustrated History of the United States Navy*. 299pp. Profusely Illus. N.Y.: Thomas Y. Crowell Co., 1971. \$15.

Compacting approximately 200 years of naval history into 300 pages means the author has had to select those persons, things and events which he considers to be most important in relating the history of our navy. This survey, recounting U.S. naval history from 1776 to current operations in Southeast Asia,

is therefore forced to deal primarily with major operations and upper echelon people. The minor engagements and obscure personages have been sifted out. This is principally an operational history told in straightforward expository fashion that at times borders on blandness and fails to evoke the rush of the sea, or the sounds and smells of naval battle. The oftentimes long odds of battle, and the formidability of the enemies our navy has faced in its nearly 200 years of existence do not quite come through in this text.

The book is divided into ten chronological chapters which treat segments of the history. The first chapter is about the Continental Navy and the rugged individuals and prima donnas of the period; the successes and the fiascos are told. The administration of the navy is considered, along with the rebuilding of a naval force to fight for freedom of the seas during the War of 1812. Sketches of the strong figures and heroes who emerged during that period are included. The establishment and growth of the Naval Academy is recounted with due credit given to the parts Maury, Chauvenet and Bancroft played in the professionalization of the Navy's officers. The pre-Civil War transitional period of shifting from sail to steam is considered, and the persons most responsible for the changes given mention. A lively chapter on the Civil War deals with the coastal and river actions of both the Union and Confederate navies and the outstanding leaders on both sides.

The thread of technologic changes is woven throughout the text, from the days of the "wooden walls", into our own nuclear power era. The trials and tribulations of shifting from sail to steam are followed with the post-Civil War development of the "new Navy", which carried it through the first World War. The twenty year disarmament period following the World War, and the rearmament period as prelude to World War Two are considered. Chapter IX on World War Two is the most extensive of the book and uses more than 100 of the total number of pages; with the battle of Savo Island, an Allied naval disaster, rating only one paragraph. The major changes in administration and technology which followed the second

World War are covered in the final chapter which ends with the current activity of the U. S. Navy in Vietnam and Southeast Asia.

The book is in a large format (nearly 8½ x 11") and is profusely illustrated; with the photos, portraits and diagrams closely related to the text. An appendix lists the sources of the illustrative material. All of the illustrative material is in black and white. The book was printed by an offset process and the illustrations were printed right along with the text. The designer has used the bleed technique with many of the photos. There are many small scale, but sharply defined, maps used throughout to elucidate the naval actions described in the text. There is a good index; but no appendices or bibliography.

The author indicates in the Preface that the use of the words "Naval Academy" in the title is not to be construed as official sanction for this book. Mr Potter has been at the Naval Academy for more than 25 years and is Professor of Naval History at that institution. He has drawn on his long experience in this post, as well as experience gained while on active naval duty during World War Two, in the writing of this history. He has written a number of articles and books on naval topics including *Sea Power: a Naval History*, which he co-authored with Admiral Chester Nimitz.

In the Preface the author states "... Because my aim has been to arouse interest and to inform, rather than to instruct or to reveal, I saw no point in providing footnotes or bibliography ...". To this reviewer this seems like a dereliction of an historian's duty. Without footnotes and bibliography the student or interested reader cannot easily refer to the sources used should he desire to read an expanded version of some naval event mentioned. Without the footnotes he cannot easily check the source to determine whether the event might not be interpreted in more than one way.

The lack of such basic reference apparatus seems to indicate that the book was intended only for the intelligent layman or casually interested naval buff and certainly not the researcher or serious student of naval history. — *Frank J. Anderson, Librarian, Wofford College, Spartanburg, South Carolina*

STENERSON, Douglas C. H. L. *Mencken: Iconoclast From Baltimore*. Illus. 287pp. Chicago: The University of Chicago Press, 1971. \$7.95.

Stenerson has written an intriguing documentary on an individual whose primary drive, following the dictionary's definition, was to break images and refute traditional and hypocritical beliefs in American society. The biography is not in a traditional sense of biography but it is a "genetic" interpretation of an individual. The author attempts to explore the evolution of Mencken's ideas and his style of literary journalism — his "coruscating and forceful style". The book examines Mencken's temperament and fight within American culture which evolved in the later part of the 19th century, reaching its height of intellectual iconoclasm in the 1920s.

The author, who is presently at Roosevelt University in Chicago, became interested in the controversial "Sage of Baltimore" in the early 1950s. Subsequently, he has wanted to write an intellectual biography of Mencken to give a balanced view of his fight with America, his prejudices and passions. By searching the documents in the Baltimore's Enoch Pratt Free Library, interviewing Mencken's brother August, and interviewing the iconoclast himself during the early 1950s, Stenerson concluded that the portrait of Mencken as a coarse person was not true. Being fairly old at the time of the interview Mencken impressed Stenerson as a Victorian gentleman in contrast to the picture one gets that Mencken was vulgar.

In the Twenties *The American Mercury* was a phenomenal literary success. As its editor, Mencken used the pages of the journal to express his views of decadence in America. The co-editors of the journal, George Jean Nathan and Mencken, even from the beginning disagreed as to the policy the journal would follow since Nathan, an aesthete, was not interested in the social and political problems of the world. For him the "surface of life" was the most impressive aspect of existence, "Its charm and ease, its humor and loveliness". H. L. Mencken, on the other hand, was more interested in social and political reform. Yet the editors agreed to oppose the

stupidity of American society, the hypocrisy, and the sham of society.

Stenerson has succinctly brought out Mencken's ambivalence toward American society, noting, for example, that Mencken considered the possibility of joining the literary avant-garde of writers overseas. One wonders if his style would have changed if he had gone overseas. The question was asked of Mencken that if he found so much to dislike in America why did he continue to stay. Mencken answered with another question, asking why men go to zoos. America, he thought, needed him — as he needed America.

Mencken was a realist, an iconoclast, but more than these he was a paradoxical individual, as the book portrays him. He thought of himself as belonging to an elite class, a class developed through natural selection and heredity rather than forming out of environmental influences and cultural opportunities. For Mencken artistic and intellectual superiority was the most important talent to possess, financial status was secondary.

"The essential elements", Mencken believed, "were the consciousness of belonging to an elite, the conception of a social system in which each class performed its proper function and kept its proper place", pointing out that there is a small minority of "fearless truth-seekers". Some of his ideas were imbedded in his books, *The Philosophy of Friedrich Nietzsche* and *Man Versus the Man*: the iconoclast must remain true to two beliefs — 1) Darwin's discovery of 1859, and 2) "Get the sluggish, convention-ridden masses to glimpse the vision and move upward toward the light". He believed that a transvaluation of values was needed for the salvation of America. "Dislodge the pseudoaristocracy, the genteel guardians of orthodoxy", Mencken was saying.

Mencken admired Thomas Huxley who had an influence on his writing style and philosophy. Huxley, as a forerunner of Nietzsche, was a determinist for whom free will played little or no part in his philosophy. However, Mencken's agnosticism (more emotional than Huxley's) was the natural outcome of his ideas about an enlightened minority, the elite of society. Yet these Darwinian-Huxlian-Nietzschean views of man, de-

terministic, biological, mechanical, were not the only influences in Mencken's prospect of life.

Mencken's father was undoubtedly a strong cultural influence also. Mencken's family did not encourage the children to go to church. Mencken said later that "though I was . . . exposed to . . . Christian theology I was never taught to believe it . . . the Christian faith was full of palpable absurdities and the Christian God preposterous". A conservative economic attitude was inherited from his father also, later to be broadened by the theory of social Darwinism.

Mencken's German-American background influenced him considerably. The tradition played a major role in his political beliefs during the First World War. People were sensitive to German-Americans; nevertheless, he did not profess to speak for any particular group or political party.

Mencken believed that the elite, the literary artists, the truth-seekers, should create a protest literature against certain institutions and values. Writers, such as Ibsen, Nietzsche, Zola, Twain, and Shaw, he admired. Their themes of iconoclasm agreed with his philosophy of literature, believing that the artist should question and reject society's traditional solutions to problems.

Mencken thought that a distinctive form of literature rejecting the "genteel tradition" was fiction. American drama could not be conceived, at this time, as the form of literature Mencken wanted because American drama was secondary to European drama, especially Ibsen. To Mencken, American theatre consisted of melodramas and comedies. Two dramas that Mencken thought were headed toward the right direction of reform and iconoclasm were Clyde Fitch's *The Truth* (1907), and Augustus Thomas' *The Harvest Moon* (1909). Also, the best-sellers of Mencken's day did not perform the function he wanted. He said "The essence of this literature is sentiment, and the essence of sentiment is hope. Its aim is to fill the breast with soothing and optimistic emotions — to make the fat woman forget that she is fat, to purge the tired business man of his bile, to convince the flapper that Douglas Fairbanks may yet learn to love her".

Serious modern fiction was the effective, distinctive form noted in Mencken's literary criticism, for he believed that fiction must emphasize "the meaninglessness of life". This was closely related to his view of the artist as a Darwinian reformer and iconoclast. According to Mencken, the impotence of existence was the supreme discovery of his day and generation, considering that it must be the basis for all truth. He insisted that the established forms for solving man's ultimate problems of life, such as traditional religion, were inadequate because man can never go beyond the obstacles that are put in his way, nor overcome death. Yet the clash of human aspirations, the struggle to overcome these obstacles, does have particular meaning for the individual and out of these experiences, Mencken thought, there would emerge a literature that has meaning.

Mencken saw a national literature developing in America, in Mark Twain's *Huckleberry Finn* for example, which he considered a masterpiece partly because the novel anticipated the theme of life's meaninglessness. The book had realism, a satire of the social and religious traditions in American society, and it explored the human condition. Other novels that dramatized the protest theme for Mencken were Dreiser's *Sister Carrie* and *Jennie Gerhardt*, and the writings of Joseph Conrad, especially *Lord Jim*.

Stenerson's interesting book sees H. L. Mencken not as an expert in the social and political issues of his time, nor primarily as a critic of literature, music, economics, or science, but rather as a man whose prejudices run through his commentaries on American life. Mencken was contradictory, at times emotional, but his style was consistently vigorous and intense. "Life fascinated him, and he knew how to make his own life fascinating to others". Mencken often made stereotypes out of individuals, yet he did not want his readers to be taken in. He could laugh at his stereotypes and if one could laugh at him he would probably have said that the world was a little better. — *Jerome Drost, SUNY at Buffalo*

## PUBLICATIONS RECEIVED

(Continued from p. 50)

- Herbs*. Illus. 212pp. N.Y.: Dover Publications, 1971. Paper, \$2.50
- Obscenity: Censorship or Free Choice?* Ed. by William L. Hamling. [National College Competition Winning Essays on the Subject]. Ports. 367pp. San Diego: Greenleaf Classics, Inc., 3511 Camino del Rio So., 1971. Paper, \$1.95
- Peterson, Charles E., ed. *The Rules of Work of the Carpenters' Company of the City and County of Philadelphia, 1786*. Illus. incl. 35 Plates & Letterpress; facs. xv, 44pp. Princeton: The Pyne Press, 1971. Cloth, \$8.95; Paper, \$3.50
- Pomorska, Krystyna, ed. *Fifty Years of Russian Prose*. 2 vols. Cambridge: The MIT Press, 1971. Each vol., \$10.
- Robles, Philip K. *United States Military Medals and Ribbons*. Profusely Illus. with Color Plates. 187pp. Rutland, Vt.: Charles E. Tuttle Co., 1971. \$12.50
- Rosen, Barbara, ed. *Witchcraft: Readings in Elizabethan & Jacobean Witchery*. Illus. 407pp. N.Y.: Taplinger Publishing Co., 1972. \$9.95
- Schroder, John, comp. *Catalogue of Books and Manuscripts by Rupert Brooke, Edward Marsh & Christopher Hassall*. (Limited to 450 copies). Illus. 134pp. Cambridge: Rampant Lions Press (12 Chesterton Road), 1970. £20/
- Traven, B. *March to the Montería* (a novel). 230pp. N.Y.: Hill and Wang, 1971. \$5.95
- Ulrich's International Periodicals Directory: a Classified Guide to Current Periodicals, Foreign and Domestic*. 14th Edn., 1971/72. 2 vols. N.Y.: R. R. Bowker Co., 1971. \$42.50
- Van Tyne, Josselyn; & Berger, Andrew J. *Fundamentals of Ornithology*. (1959). Illus. 624pp. N.Y.: Dover Publications, 1971. \$5.
- Vinland Map Conference, Proceedings of the*. Ed. by Wilcomb E. Washburn. Illus. 185pp. (Studies in the History of Discoveries: the Monograph Series of the Society for the History of Discoveries). Published for The Newberry Library. Chicago: University of Chicago Press, 1971. \$10.



# AMERICAN NOTES & QUERIES

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## NOTES

### QUERIES & REPLIES

### EDITORS' NOTES AND READINGS

### RECENT FOREIGN REFERENCE BOOKS

### BOOK REVIEWS

### PUBLICATIONS RECEIVED

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## PUBLICATIONS RECEIVED

- Ackerknecht, Erwin H. *Medicine and Ethnology: Selected Essays*. Ed. by H. Walser & H. M. Koelbing. 195pp. Baltimore: The Johns Hopkins Press, 1971. \$10.
- Adrosko, Rita J. *Natural Dyes and Home Dyeing* (formerly titled: *Natural Dyes in the United States* [U.S. National Museum Bulletin 281, 1968]). Illus. 154pp. N.Y.: Dover Publications, 1971. Paper, \$2.
- Baskin, Wade. *Dictionary of Satanism*. 351pp. N.Y.: Philosophical Library, 1972. \$12.50
- Berrigan, Daniel. *Encounters* [poetry]. (1960?). 77pp. N.Y.: World Publishing Co. (110 East 59 St, Zip 10022), 1971. \$5.95.
- Blythe, Peter. *Hypnotism, Its Power and Practice*. 151pp. N.Y.: Taplinger Publishing Co., 1971. \$5.95
- Boggs, Ralph Steele. *Bibliography of Latin American Folklore: Tales, Festivals, Customs, Arts, Magic, Music* (1940). 109pp. Detroit: Blaine Ethridge — Books (13977 Penrod St, Zip 48223), 1971. \$6.
- Bonomi, Patricia U. *A Faction People: Politics and Society in Colonial New York*. 342pp. N.Y.: Columbia University Press, 1971. \$10.
- Borges, Jorge Luis. *An Introduction to American Literature*, in collaboration with Esther Zemborain de Torres. Trans. & Ed. by L. Clark Keating & Robert O. Evans. 95pp. Lexington: University Press of Kentucky, 1971. \$5.95
- Bowen, James K., & Van der Beets, Richard, eds. *Drama: a Critical Collection*. 761pp. N.Y.: Harper & Row, 1971. Paper, \$7.
- Brewer, E. Cobham. *Authors and Their Works, With Dates, Being the Appendices to "The Reader's Handbook"*. (1898). New Pref. by Leslie Shepard. Pp. 1245-1501. Detroit: Gale Research Co., 1970. \$12.50
- Bruman, Henry J. *Alexander von Humboldt & the Exploration of the American West*. An essay on the occasion of an exhibition at the UCLA Library. Illus., 10pp. Los Angeles: University of California Library, 1971. \$2; payable to the Regents of the University of California), from the Gifts & Exchange Section, UCLA Library, Los Angeles, California 90024
- Carey, George. *A Faraway Time and Place: Lore of the Eastern Shore*. 256pp. Washington, D.C.: Robert B. Luce, Inc. [distributed by David McKay Co., N.Y.C.], 1971. \$6.95
- Chinese Rhyme-Prose. Poems in the Fu Form from the Han and Six Dynasties Periods. Trans. & With Introd. by Burton Watson. (Columbia College Program of Translations from the Oriental Classics; [also] Unesco Collection of Representative Works, Chinese Series). 128pp. N.Y.: Columbia University Press, 1971. Cloth, 6; Paper, \$1.95
- Flammarion, Camille. *Haunted Houses* (1924). 328pp. Detroit: Tower Books, 1971. \$15.
- Flexner, James Thomas. *That Wilder Image: the Painting of America's Native School From Thomas Cole to Winslow Homer*. (1962). Numerous Illus. xxii, 344pp. N.Y.: Dover Publications, 1970. Paper, \$4.

(Continued on p. 80)

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# A N & Q

AMERICAN NOTES & QUERIES

EDITOR

Lee Ash

ASSOCIATE EDITOR

Louis A. Rachow

CONTRIBUTING EDITOR

Lawrence S. Thompson

## NOTES

### ENGLISH ORIGIN OF "STILL-BORN" AND "DUMB-BORN" IN MAUBERLEY

IN HIS COMMENTARY on *Mauberley*, Espey somewhat vaguely attributes the compound adjective "still-born" ("The Rubaiyat was still-born/ In those days")<sup>1</sup> to the influence of Gautier, although he suggests that it may simply have been part of "the vocabulary of nineteenth-century French verse" and suggests further that "Laforgue probably is as much responsible as Gautier" for Pound's choice.<sup>2</sup> He has no comment on the very similar "dumb-born",<sup>3</sup> which is not even recorded in *OED*.

It seems appropriate to observe that figurative uses of "still-born" go back at least to Shakespeare (1597), and that references to books as being still-born occur definitely (and surely many times more) in 1709, 1827, and 1894. For that matter, the word was applied directly to the *Rubaiyat* by Edmund Gosse: "Fitzgerald's ambition . . . received its final blow in the total unsuccess of the now so-precious pamphlet which Quaritch issued still-born on the 15th of February, 1859".<sup>4</sup> Even supposing the poetic genius of Pound incapable of fetching up the compound for himself,

there seems little enough reason for tracking the word in France, particularly in view of the fact that the *Rubaiyat* was almost literally still-born.

The analogous "dumb-born" was discovered by Richard Aldington in Drayton, although, as he says, he had "for years . . . thought the composite adjective . . . Pound's invention".<sup>5</sup> He does not give the exact source, however, which is "Amour. 12." of *Idea*: "See myracles, yee unbeleeving see,/ A dumb-born Muse made to expresse the mind,/ A cripple hand to write, yet lame by kind,/ One by thy name, the other touching thee".<sup>6</sup>

Although Espey's general treatment of Pound's use of Gautier is undoubtedly sound, he has perhaps been a little too insistent on Pound's use of French models in this case. Considering the vagueness of his evidence, the prevalence of "still-born" in English, the application of the term to the *Rubaiyat* by Gosse, and the purely English origin of the analogous "dumb-born", it seems likely that Pound was merely drawing on the common treasury of English when he characterized the *Rubaiyat* as still-born.

Lloyd Mills

Kent State University  
Kent, Ohio

1. John J. Espey, *Ezra Pound's Mauberley: A Study in Composition* (Berkeley and Los Angeles, 1955), p. 122.
2. *Ibid.*, p. 34.
3. *Ibid.*, p. 127. It occurs in the first line of "Envoy (1919)".
4. *The Variorum and Definitive Edition of the Poetical and Prose Writings of Edward Fitzgerald . . . by George Benham and with an Introduction by Edmund Gosse* (New York, 1902), I, xxi.
5. *Ezra Pound & T. S. Eliot, A Lecture* (Peacocks Press, 1954), p. 11.
6. *The Works of Michael Drayton*, ed. J. W. Hebel (Oxford, 1931), I, 103.

J. R. LOWELL BOOSTS  
JEREMIAH CURTIN,  
HARVARD '63

DATED 26 MAY 1864, James Russell Lowell's letter to Charles Sumner is a brief but strong recommendation of Jeremiah Curtin as a consular pupil.<sup>1</sup> Jeremiah Curtin (1838?-1906) had a distinguished career as linguist, translator, and mythographer. His reputation largely rests upon work done in the latter capacity, and his bibliography includes thirteen separate studies and collections of Irish, Slavonic, Mongolian, and American Indian folklore. During his life he received two political appointments, one as Second Secretary of Legation (St Petersburg), 1864-1870, and another as field investigator in the U. S. Bureau of American Ethnology, 1883-1891. The position for which Curtin applied in 1864, that of consular pupil, was a product of the Consular Pupils Act of 1856, which sought to improve the consular service by training young men as career employees of the State Department. It of course threatened the spoils system by which consuls and consular employees normally were selected. Repealed in 1857, in 1864 a weakened version was reenacted, under which thirteen pupils were to be appointed.<sup>2</sup>

It was appropriate for a number of reasons that Lowell should write Sumner in favor of Curtin. Curtin was clearly a superior student, and Lowell desired his preferment. As Charles A. Joy, Professor of Modern Languages at Columbia College, put it in his own letter of recommendation to Secretary of State William H. Seward, Curtin's

"familiarity with modern languages attracted the notice & received the friendship of Professors Lowell, Longfellow, [and] Child, who will now come forward to aid him".<sup>3</sup> Further, Lowell's politics made appropriate his claim upon Sumner's attention. A strong abolitionist, Sumner surely knew of the series of articles that Lowell had written as editor of the *Anti-Slavery Standard* during the period 1848-1852; and Lowell had written pro-Republican articles for the *Atlantic Monthly* and *North American Review*.<sup>4</sup> The form of Lowell's address to Sumner clearly shows the familiar terms upon which the Brahmin author approached the Brahmin legislator. Finally, as Republican Senator from Massachusetts, Sumner was at the peak of his power; and as chairman of the Senate Committee on Foreign Affairs, his recommendation could strongly influence Department of State appointments. Lowell chose his man well. The letter follows:

Elmwood, 26th May,  
1864

My dear Sumner,

Jeremiah Curtin who graduated here last year is an applicant for a place as Consular pupil at St. Petersburg. I can testify in the fullest way to his qualifications. His bias is languages & he already speaks Russian tolerably. He is to have a free passage in the Russian fleet & is one of the most promising men for ability we have graduated for some years.<sup>5</sup> If you can do anything for him, pray do oblige.

Truly yours

Hon. Chs Sumner

J. R. Lowell

Sumner read Lowell's letter, among the others in favor of Curtin, and was favorably impressed, for he endorsed the letter by writing: "With his peculiar talents &



aptitude in languages especially the Russian language he deserves something better". He received in consequence the appointment as Second Secretary of Legation, instead of the appointment as consular pupil; and he experienced thereby a direct impression of Russian literature and culture that emerged in translations of Henryk Sienkiewicz and Alexis Tolstoy and studies of Slavonic and Mongolian myth and folklore.

Bill R. Brubaker

Florida State University  
Tallahassee, Fla.

1. In the National Archives, Record Group 59, Diplomatic Despatches (Russia). Hereafter, the abbreviations NA and RG will designate National Archives and Record Group.
2. Carl Russell Fish, *The Civil Service and the Patronage* (Cambridge, Massachusetts: Harvard University Press, 1920), pp. 183-184.
3. 24 May 1864, NA, RG 59, Diplomatic Despatches (Russia).
4. Lowell edited the *Atlantic Monthly*, 1857-1861, and joined Charles E. Norton as co-editor of the *North American Review*, 1864-1868. For an example of Lowell's political writing near the time of his recommendation of Curtin, see "The Next General Election", *North American Review*, XCIX (October, 1864), pp. 557-572. A complete bibliography of Lowell's political essays in magazines is available in George Willis Cooke, *A Bibliography of James Russell Lowell* (Boston: Houghton Mifflin, 1906).
5. The Russian Consul in New York City, R. Osten Sacken, warmly commended Curtin in a letter to Secretary Seward, 13 May 1864. The consul recommended Curtin as consular pupil because of the young man's deep interest in Russian literature, language, and culture. Osten Sacken

## WILLIAMS' MATHILDA – ETYMOLOGY OR SERENDIPITY?

WILLIAM CARLOS WILLIAMS' short story "The Use of Force" contains an interesting example of a character's name which has striking etymological appropriateness. The parents of an acutely ill little girl have asked the first-person narrator, a doctor, to examine the child. Proceeding on a hunch derived from several cases of diphtheria in the child's school, the doctor asks her to open her mouth so that he can examine her throat. She refuses, and a battle ensues between her and the doctor, in which, defensively, she tries to claw his eyes, knocks his glasses to the floor, shrieks "terrifyingly, hysterically", splinters with her teeth the wooden tongue depressor that he once manages to get into her mouth, and finally – after he has succeeded in muscling a "heavy silver spoon back of her teeth and down her throat till she gagged" (exposing diphtheria membrane over both tonsils) – she attacks, trying "to get off her father's lap and fly at me while tears of defeat blinded her eyes".

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pointed out that Curtin had asked at the consulate for books on Russian language and culture and had learned to read and speak Russian in a remarkably short time, having "intercourse with the officers of our squadron". Curtin had also been invited to take passage to Russia in the Russian fleet at anchor in New York harbor in the winter of 1864. A rather large file of letters in favor of Curtin's appointment is in NA, RG 59, Diplomatic Despatches (Russia).

That the examination is a battle, Williams is at pains to make clear, not only through the force of the narrative details but also through direct commentary by the first-person narrator: "In the ensuing struggle", he comments, her parents "grew more and more abject, crushed, exhausted while she surely rose to magnificent heights of insane fury of effort bred of her terror of me"; and later, "I could have torn the child apart in my own fury and enjoyed it. It was a pleasure to attack her. My face was burning with it".

The family's surname is Olson, but the given names of the mother, the father, and the doctor are not revealed. Only the child has a given name — Mathilda. *Mathilda* is derived from the Old High German *Mahthilda*, which is derived from *maht*, might, power + *hiltia*, battle; hence, literally, powerful (in) battle.<sup>1</sup> For a desperately ill child, this little Mathilda is indeed powerful in battle.

This etymological method of naming a character is different from and more erudite than the traditional ones of using denotation (Chillingworth), connotation (Christopher Newman), or allusion (Ahab). Strangely, however, "The Use of Force" seems to be the only story in its collection<sup>2</sup> in which a character has a name of such precise etymological appropriateness. Have readers noticed other in-

stances in Williams' fiction or his poetry? Was he working consciously with etymology in this instance, or is it perhaps no more than a classical case of serendipity?

Paxton Hart

Pennsylvania State University  
Ogontz Campus

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1. *Webster's New World Dictionary of the American Language* (Cleveland, 1966).
  2. *Make Light of It — Collected Stories* (New York, 1950), pp. 131-135.
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## QUERIES

*Mrs Brown and the duck* — On page 234 of Reginald Horsley's *In the Grip of the Hawk* (London: Nelson, c. 1908) there is the following statement: "Without the least desire to accept this gracious invitation, which resembled that of the famous Mrs. Brown to the duck, George turned his head to find Pokeke rushing at him . . .". Who was the famous Mrs Brown and what was her invitation to the duck? — *Norman D. Stevens, Storrs, Ct.*

*"Gunsel" and "Gooseberry lay" in Dashiell Hammett* — Jaques Barzun and Wendell Hertig Taylor's *A Catalogue of Crime* (N.Y.: Harper & Row, 1971) has usually been characterized by phrases like "reliable but eccentric"; but in their introduction they repeat a folk tale about Dashiell Hammett that is either baseless or distorted.

Readers' comments on the desirability of a 10-year Cumulative Index to AN&Q would be welcomed.

GUNSEL . . . denotes a young homosexual killer. Howard Haycraft tells an illustrative anecdote of Dashiell Hammett's early writing days. Hammett said he was turning in a story containing two expressions, one harmless, the other shady, and he predicted that his editor would strike out the harmless one and leave the other, in the belief he was doing just the opposite. The harmless expression was *gooseberry lay*, which is thieves' slang for stealing wash from a clothesline. The editor duly struck it out. The other, left in, was *gungsel*. (P. xxix.)

The only place in his writings where, to my knowledge, Hammett used either expression was in his third novel, *The Maltese Falcon* (1930); and in it he used both and got both into print.

In Chapter XI, Sam Spade says to Casper Gutman, about Wilmer, "Keep that gungsel away from me while you're making up your mind. I'll kill him" (*The Novels of Dashiell Hammett* [1965], p. 364); and in the very next chapter, confronting Wilmer again, Spade asks him "How long have you been off the gooseberry lay, son?" (p. 374). Perhaps the story, as Barzun and Taylor, and Haycraft, and Ellery Queen, tell it is true — of some other story by Hammett. More likely, one of Knopf's editors objected, in *The Maltese Falcon*, to "gooseberry lay", and Hammett explained its real meaning to the editor, possibly countering further with an explanation of "gungsel". By the time Hammett got around to telling the story to Haycraft, it had improved with the retelling, to serve as an *exemplum* of how a crafty writer can hoodwink a one-eyed editor. If this explanation is not true, can any reader suggest another one or tell me where Ham-

mett may have had one of these expressions censored while slipping the other in unnoticed? — *Sumner J. Ferris, California, Penn.*

*A small boat called Truth or Falsehood* — In his will, George E. Hyde, author of a number of scholarly books on American Indians, left some royalties to the Omaha Public Library for purchase of books on American history and on Indians. He requested that the books be marked with "a book plate made with the name of the memorial at the top and below that the following quotation from our wise English ancestors: 'A small boat at the mercy of the wind and waves; some call the boat Truth, the sea Falsehood; some the boat Falsehood and the sea Truth'". One of our library staff members thinks it may have been said about the Mayflower but so far we have found nothing. — *Catherine Beal, Omaha, Nebr.*

*M.A. as a "Free degree"* — An M.A. degree is automatically given to B.A. Honors students at Cambridge University. What is its origin, usefulness, reason, and academic value or purpose? Is it given elsewhere? — *Michael Cahill, Sharon, Conn.*

*Mr Dunn's Chinese Collection* — What disposition was made of the pieces described in E. C. Wines' *A Peep at China*, in *Mr. Dunn's Chinese Collection* . . . (Phila.: Printed for Nathan Dunn, 1839)? The volume, without illustrations, tells about this large private collection made by Nathan Dunn of Philadelphia, "opened to the public" 22 December 1838. — *Editor*

## REPLIES

*John Dewey's Syllabi* (I:14) — Thomas' *John Dewey, a Centennial Bibliography* (University of Chicago Press, 1962) list the following syllabi prepared by John Dewey in the Nineties: 1) *Introduction to Philosophy. Syllabus of Course* 5. February, 1892. [Ann Arbor, 1892] 24pp. cover-title; 2) *Introduction to Philosophy*. October, 1892. [Ann Arbor, 1892] 14pp. cover-title. 3) *The Study of Ethics: A Syllabus*. Ann Arbor: Register Publishing Company, 1894. iv, 151pp. Reprinted in 1897 with the imprint: Ann Arbor: George Wahr; 4) [Syllabus.] *The University of Chicago. Pedagogy I B 19. Philosophy of Education. 1898-1899 Winter Quarter*. [Chicago, 1898.] 11pp. — *Jerome Drost, Buffalo, N.Y.*

*Endless tales* (I:40) — For some introductory comment and description see my remarks in *Hand wörterbuch des deutschen Märchens*, II (Berlin, 1934-1940), 190, with bibliography and Stith Thompson, "The Types of the Folktale", *FF Communications* 184 (Helsinki, 1961), 537, nos. 2300 ff. Note also the "Rounds", p. 538, No. 2350, in which the story returns upon itself and thus never ends: "The robbers were sitting around the campfire. The oldest robber turned to the youngest robber and said, 'Tell us a story'. The youngest robber began, 'The robbers were sitting around . . .'. Many stories of this sort have been published from time to time in the correspondence in *Western Folklore* over the last twenty years or longer. — *Archer Taylor, Berkeley, Calif.*

"*Out of the Horse's Mouth*" (I:54) — This was the subject of comment in the earlier AN&Q VIII (1948) 158. One gets reliable information directly "out of the horse's mouth" about its age and by extension about other matters. — *Archer Taylor, Berkeley, Calif.*

*Hairy-eared engineers* (I:40) — *Hairy ears* antedates World War II, of course, but may have an Army connection through engineering taught at West Point: 1936 — *Esquire* (August), VI, No. 2, p. 25, "ENGINEERS ARE NOT THE ONLY ONES WITH HAIRY EARS. Well, here at General Design we have the hairy ears of engineers ourselves". (Heading and text; full-page advertisement); 1944 — *Life*, August 14 (Vol. 17, No. 7), 72/73, "Like most engineers they refer to themselves as 'Hairy Ears', a name derived from a largely unprintable engineers' song". On the opposite page . . . a sign outside "Hairy Ears Clinic" which lists a few private American names for the alien diseases of the jungle (i.e., Ledo Road, Burma).

The song alluded to above and in the query appears to be one common to colleges with engineering schools. Generically, "Rambling Rake (or Wreck) of Poverty (or Georgia Tech)", it is sung to the air of "Son of a Gambolier", perhaps thought by some to be "Son of an Engineer". A verse, or part of a verse or mish-mash of two, first heard about 1919: *The engineers have hairy ears,/ And wear red-leather britches;/ They knock their cocks against hard rocks,/ The hardy sons-of-bitches.*

Engineers appear to be so termed because barbershops are not con-

venient to the boondocks, such brush being cropped in urban shops as a matter of course. — *Peter Tamony, San Francisco*

*Chinese proverbs* (I:119) — There are available in Western languages a number of works useful in the study of Chinese proverbs, etc. Perhaps most helpful as orientation is Arthur Henderson Smith's *Proverbs and Common Sayings From the Chinese* (new edition, Shanghai: American Presbyterian Mission Press, 1914). Others of interest are: Brian Brown, ed., *The Wisdom of the Chinese* (N.Y.: Brentano's, 1920); Char Tin-yuke, comp. and tr., *Chinese Proverbs* (San Francisco: Jade Mountain Press, 1970); Ho Feng-ju and Wolfram Eberhard, *Peking Sprichwörter in the Baessler-Archiv*, vol. 24, pt. 1 (Berlin, 1941); William Scarborough, *A Collection of Chinese Proverbs* (N.Y.: Paragon Book Reprint Corporation, 1964; reprint of an 1875 work).

The twenty-seventh volume of the *Library Catalogue, School of Oriental and African Studies, University of London* (Boston: G. K. Hall, 1963) is rich in titles in characters, romanization, and translation; such headings as folklore and literature have entries of interest, such as Chang Hsiang's *Shih tz'ü ch'ü yü tz'ü hui shih* (*Characters and Expressions in Poetry and Drama*), published in Shanghai, 1954, and in Peking, 1959.

Many proverbial expressions from the Chinese classics are contained in *Mathews' Chinese-English Dictionary*, revised American edition (Cambridge: Harvard University Press, 1956). For example, items under the character san<sup>1</sup>,

"three", numbered 5415, 13: "if three of us are walking together, there will be certainly a teacher for me", and 39: "there are three friendships which are advantageous, and there are three which are injurious". No indication of source, however, is given for either quotation. All-Chinese dictionaries like the *Tz'ü yüan* or *Tz'ü hai*, particularly the latter, are more helpful in giving references to sources. These items both are from the *Confucian Analects*. The first is from Book VII, chapter xxi; the latter from Book XVI, chapter iv. — *Edgar C. Knowlton, jr, University of Hawaii*

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## EDITORS' NOTES & READING

*Halkett & Laing revision* — The publication of a revised and enlarged edition of Samuel Halkett and John Laing's *Dictionary of Anonymous and Pseudonymous English Literature* (Smith, Johnson; 9 vols., 1926-62) has been announced by Oliver and Boyd of Edinburgh. An Editorial Board under the chairmanship of Mr John Horden, Director of the Institute of Bibliography and Textual Criticism at the University of Leeds, and including representatives from the Bodleian Library, the British Museum and the University of Texas, in collaboration with a large number of helpers, will be revising this large work, which is due for publication in 1975. It is anticipated that the new edition will

appear in six volumes, each of some 1040 pages, the sixth volume being an index volume. Every entry in the existing work will be checked and printed in a revised form. A most important aspect of the revision is that each entry will include a precise reference to the source of the attribution. Clearly it will be impossible to identify every anonymous and pseudonymous author with equal authority, but this reference will at least enable the reader to assess for himself the validity of any identification. In addition to the entries in the existing work, the revision will enable the publication to be very considerably increased in scope and size. *The Editor would be pleased to hear from any "AN&Q" readers who may have contributions to make to the revision which their special knowledge provides or which serendipity may bring to their notice.* Such contributions should be sent to John Horden at the Institute of Bibliography and Textual Criticism, School of English, University of Leeds, Leeds LS2 9JT, England.

*Church and Cinema: a Way of Viewing Film*, presents a fine series of opinionated essays on the development and future course of the film story, as seen by James M. Wall, Editor of *The Christian Advocate* (Grand Rapids: W. B. Eerdmans, 1971; 135pp.). These intelligent remarks and reviews of some of our most interesting modern films — *Persona*, *The Graduate*, *Midnight Cowboy*, *Patton*, etc. — show style and purpose in the art of film appreciation.

In preparation for the celebration of two important anniversaries in 1974, the Carpenters' Company of Philadelphia has agreed to permit the Pyne Press, of Princeton, N.J., to publish a facsimile of one of the rarest of American imprints: *THE CARPENTERS' COMPANY of the City and County of Philadelphia 1786 Rule Book*. For the Carpenters' Company 1974 marks two momentous occasions. Two hundred and fifty years earlier the Company was founded by the master builders of Philadelphia. Fifty years later their Hall, which the Company still maintains in Independence National Park, was the site of the first meetings of the Continental Congress. *This is the first illustrated book on architecture written and published by and for Americans.* In addition to the original text, the facsimile reproduces the 37 original copper-plate engravings which provide a unique view of typical eighteenth century structural and decorative detail. *The Carpenters' Company 1786 Rule Book* reveals fascinating new insights on early American architecture, building technology and business practices. It is an indispensable source to anyone who wants to understand the origins and growth of architectural design, of the building trades and of professional associations. (\$8.95 hardcover; \$3.50 paper).

One of the major projects of October's Secondary Universe 4 Science Fiction conference in Toronto was the publication of *Russian Science Fiction Literature and Criticism, 1956-1970: a Bibliography*, by Dr Darko Suvin. The bibliography is compiled in three

sections: Science fiction in the Russian language, Russian science fiction in English and French; and criticism of Soviet science fiction. Available for \$2.00 from the Spaced-Out Library, 566 Palmerston Ave, Toronto 4. The conference of 275 science fiction writers, editors, teachers, bibliographers and librarians, the first to be held in Canada, was co-sponsored by the Toronto Public Library.

*American Book-Prices Current*, Volume 74 of this standard reference work, covering the 1967-1968 season, reports prices of single lot books and serials, autographs and manuscripts, broadsides and maps, which brought \$10.00 (£3) or more at auction between September 1967 and August 1968. The London firms reported on are Christie, Manson & Woods, Ltd., Hodgson & Company, Phillips, Son & Neale, and Sotheby & Company, while the New York houses reported on are Charles Hamilton Autographs, Inc., Parke-Bernet Galleries, Inc., and Swann Galleries, Inc. Sales of Marvin H. Newman of Los Angeles and Montreal Book Auctions in Canada are also recorded. Among the hundreds of interesting sales occurring during the period were a superb manuscript of Firdausi's *Shahnama*, or *Book of Kings*, written in the 15th century, brought £50,000; The Venerable Bede's *De Natura Rerum*, an 11th-century manuscript sold for £27,000, from the renowned manuscript collection of Sir Thomas Phillipps; also in the Phillipps sale were *The Craft of Lymmyng of Bokys*, c. 1450, which brought £10,500; di Vadi's *De Arte Gladiatoria Dimicandi*, 1482-87, £15,000; and a carefully

revised and very early manuscript of *La Divina Commedia*, c. 1363, which sold for £20,000. In printed books, Antonio Lafreri's 16th-century Atlas brought £13,000 at Sotheby's, and a copy of Poe's *Al Aaraaf, Tamerlane, and Minor Poems*, with corrections in the author's hand, sold for \$10,000. Other important works came from the collections of Thomas W. Streeter, Charles E. Feinberg, Herbert S. Auerbach, and Major John R. Abbey. An almost complete series of literary properties associated with Thomas J. Wise, important Swift and Defoe material, and letters and manuscripts of Voltaire and his circle, also figured prominently in the season's sales. *AB-PC*, 1967-68, is available from Columbia University Press for \$40. Paul Jordan Smith, formerly with Parke-Bernet, has taken over the editorship of future volumes in the series.

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## RECENT FOREIGN REFERENCE BOOKS

(All notes are by Lawrence S. Thompson, Professor of Classics, University of Kentucky, except the first one signed S.E.T., Sarah Elizabeth Thompson, a student of Japanese at Radcliffe College.)

The Charles E. Tuttle Company of Tokyo and Rutland, Vermont, has added two valuable new reference works to their already impressive list of publications on Japanese art among previous books that

have described the miniature art form of *netsuke* and the compartmented lacquer boxes known as *inro*. Melvin and Betty Jahss, *Inro and Other Miniature Forms of Japanese Lacquer Art* (1971; 488pp.; \$27.50), covers the entire range of the art more thoroughly than any earlier work in English. Comprehensive information is given on the history, techniques, and subject matter of lacquer art. For the collector there is an entire chapter on *netsuke* and one on the names, family trees, and signatures of the artists, with reproductions of 59 representative signatures. The text is illustrated by 256 superb plates, 76 of them in full color. There is a convenient glossary as well as a bibliography and index. Yuji Abe, ed., *Modern Japanese Prints, A Contemporary Selection* (1971; unpagged; \$2.25), presents in paperback form an up-to-date collection of prints from the Yoseido Gallery in Tokyo. The book contains 121 reproductions of the latest works of 62 artists, many of international standing; individual prints can be ordered from the Yoseido Gallery. (S. E. T.)

Stig Boberg, *Pressens historia* (Stockholm: Almqvist & Wiksell, 1970; 239 pp.; Sw. kr. 28.—3), is richly illustrated with facsimiles and other pertinent iconographic documentation of the history of the newspaper, vice, news-sheet, from the 16th century to the present. There is, naturally, a heavy emphasis on European, especially northern European papers, but, in general it is well balanced as a history of the press in general.

John Landwehr, *Splendid Ceremonies; State Entries and Royal Funerals in the Low Countries, 1515-1791* (Nieuwkoop: B. de Graaf; Leiden: A. W. Sijthoff, 1971; 206 pp., 67 plates) is the documentation of state ceremonies by the rulers of the Netherlands in the period covered, *viz.*, the Habsburgs, the house of Orange-Nassau, and the house of Nassau-Dietz. Over and above the original intent of the publications, they are valuable as local history.

Claus Nissen, *Die zoologische Buchillustration, ihre Bibliographie und Geschichte* (Stuttgart: Anton Hiersemann, 1969- ; DM36.— per "Lieferung"; eight "Lieferungen" in v. 1; one so far in v. 2), is a monumental work which complements Nissen's *Die illustrierten Vogelbücher*. The first volume is the bibliography, and the second volume will be the history of zoological illustration.

The *Verzeichnis lieferbarer Bücher, 1971/72* (Frankfurt am Main: Verlag der Buchhändler-Vereinigung; New York, R. R. Bowker Co., 1971; 2 vols.; \$35.00) records some 160,000 books in print that are on the lists of West German, Austrian, and Swiss publishers. There is a title index, an ISBN index, a most useful list of series, and a directory of publishers.

Michel Leiris, André Masson, *Masques et autres dessins* (Paris, Hermann, 1971; 11 e., 90 plates), is another handsome Hermann art book with a sensitive critical introduction. Lines, forms, and actions are handled masterfully.



## BOOK REVIEWS

MURPHY, James J., ed. *Three Medieval Rhetorical Arts*. Berkeley: University of California Press, 1971. \$7.50

The problem confronting many English majors who enjoy Chaucer is that an inadequate knowledge of Latin hampers them in their attempts to understand many aspects of medieval culture. In particular a knowledge of the rhetoricians, essential for an appreciation of Chaucer's art, is difficult to acquire first hand. For students not specializing in Medieval Studies Edmond Faral's *Les arts poétiques du XII<sup>e</sup> et du XIII<sup>e</sup> Siecles* is formidable stuff; secondary materials, with a few exceptions, are intended for the more advanced scholars.

Now, armed with *Three Medieval Rhetorical Arts*, the student can discover for himself why fair Emelye's hair "was broyded in a tresse / Bihynde hir bak"; why it had to be yellow; why Criseyde's hair, was also "ytressed at hire bak bihynde", and bound by "a thred of gold"; why Blanche had "ryght faire shuldres and body long . . . Ryght white handes". "Let the color of gold be gilt in her hair . . .", advises Geoffrey de Vinsauf, "let her shoulders adjust together with a certain discipline, and neither fall away as if sloping downward, nor stand, as it were, upraised, but rather rest in place correctly; and let her arms be pleasing, as slender in their form as delightful in their length".

Geoffrey de Vinsauf's work comes second in the book, and rightly so. The *ars dictaminis* was regarded as more important, and according to Curtius an attempt was made in the 11th century to subordinate all rhetoric to it. Professor Murphy's book of translations of medieval treatises on rhetoric contains first the anonymous *Rationes dictandi*, written in 1135, in Bologna, the centre of the *ars dictaminis*, then *The New Poetics*, the *Poetria nova* by Geoffrey de Vinsauf, which was composed between 1208 and 1213, and finally *The Form of Preaching*, *Forma praedicandi* by Robert of Basevorn, written in 1322. An appendix contains excerpts from two University textbooks on dialectic: Aristotle's *Topics* and *On Sophistical Repu-*

*tations*. The translators are James J. Murphy himself, Jane Baltzell Kop, Leopold Krul O.S.B., and W.A. Pickard-Cambridge. Before each translation is a well-written preface which shows briefly but clearly the importance of the work under consideration. In addition, Professor Murphy, whose own studies have made such a substantial contribution to our knowledge of medieval rhetoric, provides an admirable introductory essay which considers the relative importance in the development of medieval rhetorical precept of four antecedents, the Aristotelian tradition, the Ciceronian tradition, the "grammatical tradition" stemming from Donatus and Horace, and the more minor tradition of discourse that might be termed "sophistic rhetoric". The essay also analyzes the nature of *ars dictaminis*, *ars praedicandi*, and *ars poetria*. Professor Murphy concludes that the sources of these *artes* were mainly rhetorical and grammatical, with ancient logic or dialectic exercising little apparent influence.

Particularly helpful are the annotations which, in many instances, amount to commentary on the text. The *Poetria nova* especially requires such annotation and its translation is accompanied by abundant footnotes which include explanation where required, comparison with other texts, and reference to modern studies.

This book is obviously intended to assist students of medieval studies in their understanding of medieval rhetoric as a whole, by providing ready access to examples of the three preceptive traditions. One might wonder at the selection of Robert of Basevorn's lengthy work. Fortunately the opinion of Guibert de Nogent that, after the Bible, personal experiences were a good source of material for a sermon, seems to have been shared by others. Had Basevorn's precepts been rigidly adhered to the graphic revelation of contemporary life given by Bromyard, Ripon and others might have been lost to us. There is, however, good reason for the choice. It is a very complete textbook and painstakingly illustrates all its precepts. According to the preface: "Basevorn's treatise represents an extremely popular type of theorizing about oral discourse — the medieval analogue to the oratory of

ancient pagan Rome. It was itself extremely influential, finding imitators well into the fifteenth century; one of the most famous, the historian Ranulph Higden (died 1349), followed Basevorn's lead and buried his own name in the acrostic pattern of initial letters when he wrote a preaching manual. And Basevorn's obvious knowledge of his field enables him to range over the work of his contemporaries to give the modern reader a revealing insight into other preaching theories prevalent in the early fourteenth century".

Basevorn's views of other techniques are, indeed, illuminating. The exemplum, the entertaining stand-by of the homilist, is nothing more than a means of frightening sinners "by some terrifying tale or example, in the way that Jacques de Vitry talks about some one who never willingly wanted to hear the word of God; finally when he died and was brought to the church, and the priest in the presence of the parish began the eulogy which is wont to be spoken over the body of the dead, the image of Christ standing between the choir and the church tore away and pulled His hands from the nails piercing them and from the wood to which they were fixed, and plugged His ears, as if to intimate that He did not wish to hear the prayer for him who once spurned to listen to Him in His preachers" (cap. xxiv).

Nevertheless Basevorn shows a very comprehensive awareness of various preaching practices, and is not adverse to including the most down-to-earth advice. The preacher, he suggests, must be ready for any emergency: "It is also always useful to have a few prepared sermons which can provide for every saint and for the Dedication (of a church), because it frequently happens that the church or place where the preacher happens to be preaching solemnizes a saint or dedication of which he has not even a thought. Therefore, the theme for any saint and even the dedication can be: *Wisdom built for herself a house, truly the Lord is in that place*, etc." (cap. xxix).

Altogether, the book should prove most useful. — Beryl Rowland, York University, Toronto

MAAS, Henry, ed. *The Letters of A. E. Housman*. Illus. xxii, 458pp. Cambridge: Harvard University Press, 1971. \$11.50

Why gather together and edit a poet's letters, anyway? Emily Dickinson's letters, which came out almost simultaneously with her poetry at the close of the 19th century, were as unique as her verse and gave further insight into her personality. As for *The Correspondence of Walt Whitman*, edited by Edwin Haviland Miller as part of the New York University Press multi-volume edition of Whitman's *Collected Writings* (1961-1969), these letters were produced as a monument to scholarship and as reference tools. Somewhere in between these two editions we have Henry Maas's *Housman Letters*. He says, in his preface, that though the letters "reveal nothing startling, at least [they] provide solid material for the study of his life and character". Attractive in design, format, and printing, this first collection of AEH's letters might well be called a reader's edition, although admirers of *A Shropshire Lad* and anyone working on Housman, whether he is writing the biography that should now be written or not, will doubtless be particularly pleased by Mr Maas's editorial labors.

The book is almost wholly Housman's: only on eight occasions does the editor intrude with commentary, usually of a biographical nature (of a page or less except for the first, pp. 3-5), and the footnotes on virtually every page largely identify people, places, and publications. The arrangement of the 882 unnumbered letters is chronological; however, 81 of them, dealing with Latin studies, are by themselves in the back of the book. The letters are given in full (except when only excerpts are extant), with a heading which give the recipient, and the location of the MS. or (when that is not located) of the previously published text.

Following the short preface is a list of manuscript and other locations, a biographical table (of AEH), and a Housman family chart; then the letters, dating from 9 January 1875, when Housman was 16, until 25 April 1936, five days before he died. There is a select bibliography, an index of recipients, and a general index. The illustrations are of

the first and last letters, two in between (1911 and 1926), and four photographs of AEH at 19, at 35, in his 50s, and at 70.

If these letters are meant, as Mr Maas says, to provide "solid materials" for a biographer, they certainly do that; and they make intriguing — even fascinating — reading in themselves, in spite of Percy Withers's comment (in *A Buried Life*, p. 73) that "Housman was not a letter-writer". He may not have written many letters, for 1500 was all that the editor was able to trace, and many of them, especially late in AEH's life, are very short; but everything that Housman wrote has a strong and individual stamp — further, he says something and one never mistakes what that something is.

Pleasurable, quite satisfactory, and adequate as this edition of *Letters* is, there are some reservations worth pointing out. First, there are no letters to Moses Jackson, AEH's great friend, but this is not Mr Maas's fault for they were not available to him. He writes that he has seen a specimen of them, and they "will not seriously affect what is already known of Housman's relations with Jackson" (p. xi). Second, as I have indicated above, Mr Maas has traced 1500 letters but includes only 882: why the selection? He says, "With certain exceptions I have excluded only short notes dealing with appointments and minor matters of business, and letters whose content is repeated in others" (p. xi).

I should personally have liked the edition to be complete: though I am aware this would have almost doubled the size of the book and made it more expensive, without telling us much more about Housman, I want *everything*; furthermore, I'd have printed the letters exactly as the author left them, not "almost exactly" (to quote Mr Maas) and would not have regularized dates and titles or corrected slips of the pen without comment. As the editor does print letters dealing with business matters and appointments and contents repeated elsewhere, what are the bases for including or excluding a letter? In the *Bulletin of Bibliography* (22: 80-82,

September-December 1957), I published a survey of Housman letters in print, noting about 722 letters in 33 sources — the two substantial ones Grant Richards's *Housman: 1897-1936* (1941) and Laurence Housman's *A. E. H.* (1937), with 467 and 107 letters. Of course Mr Maas does not use all the letters in Richards and Laurence Housman, and he certainly adds a large number to those heretofore published; but how much does he contribute to our knowledge since the 1957 survey and the two or three groups published since then, for instance *Thirty Housman Letters to Witter Bynner* (1957) and *A. E. Housman to Joseph Ishill: Five Unpublished Letters* (1959)? The new *Letters* does add to our knowledge, and having all the material between the covers of one solid book is convenient, useful, and valuable.

It would be helpful to know more of Mr Maas's criteria for what he prints. Some of the letters seem irrelevant. The title of Grant Richards's book on p. xviii is wrong; occasionally footnotes are wrong (such as "Ann Arbor University, Michigan"); names in the index are omitted or wrong (such as "Nook" on p. 454 for "Nock"); and in the bibliography, Mr Maas neglects "Additional Poems", and if he leaves out books by Oliver Robinson, Robert Hamilton, and Tom Burns Haber, which can be justified, I think he should have included fine essays by R. W. Chambers, Edmund Wilson, and H. W. Garrod, the Housman bibliography in *The New Cambridge Bibliography of English Literature*, Vol. III (1969), and two books, Ian Scott-Kilvert's *A. E. Housman* (1955, 1965) and B. J. Leggett's *Housman's Land of Lost Content: A Critical Study of "A Shropshire Lad"* (1970), the best book on AEH's poetry.

Despite these strictures, this collection of the Housman correspondence should be in every library beside *A Shropshire Lad*, *Last Poems*, the *Collected Poems*, *Selected Prose*, *The Confines of Criticism*, and the books by A. S. F. Gow, Leggett, Grant Richards, and Laurence Housman. — William White, Wayne State University

## PUBLICATIONS RECEIVED

(Continued from p. 66)

- Foundations Directory*, Edition 4. Prepared by the Foundation Center, Marianna O. Lewis, Ed. Intro. by F. Emerson Andrews. 642pp. N.Y.: Columbia University Press, 1971. Price ?
- Howard, C. Jeriel; & Tracz, Richard Francis. *Tempo: a Thematic Approach to Sentence/Paragraph Writing*. Illus. 542pp. N.Y.: Harper & Row, 1971. Paper, Price ?
- Kalmykow, Andrew D. *Memoirs of a Russian Diplomat: Outposts of the Empire, 1893-1917*. Ed. by Alexandra Kalmykow. Illus. 290pp. New Haven: Yale University Press, 1971. \$12.50
- Mackenzie, Alexander. *Voyages From Montreal on the River St. Laurence Through the Continent of North America . . .* (London, 1801). Numerous Fold. Maps. xx, cxxxii, 414pp. Rutland, Vt.: Charles E. Tuttle Co., 1971. \$19.25
- Middendorf, John H., ed. *English Writers of the Eighteenth Century*. [16 papers by different authors, former students of James Lowry Clifford]. 298pp. N.Y.: Columbia University Press, 1971. \$10.
- Montague, Ashley. *The Elephant Man: a Study in Human Dignity* [developed from Sir Frederick Treves' notable case described in his "The Elephant Man" (1923)]. Illus. 140pp. N.Y.: Outerbridge & Dienstfrey (distributed by E. P. Dutton), 1971. \$5.95
- Montale, Eugenio. *The Butterfly of Dinard*. Trans. by G. Singh. 186pp. Lexington: University Press of Kentucky, 1971. \$5.95
- Proof: the Yearbook of American Bibliographical and Textual Studies*, Vol. 1, 1971. Ed. by Joseph Katz. Facs. Illus. 435pp. Columbia: University of South Carolina Press, 1971. \$14.95
- Ruskin, John. *The Elements of Drawing* (1904, i.e. 1857). New Intro. by Lawrence Campbell. 51 Illus 228pp. N.Y.: Dover Publications, 1971. Paper, \$2.50
- Tanselle, G. Thomas. *Guide to the Study of United States Imprints*. 2 vols. Cambridge: Harvard University Press, 1971.
- Tate, Allen, ed. *Six American Poets, From Emily Dickinson to the Present: an Introduction*. [Dickinson, Robinson, Moore, Aikin, Cummings, Crane; first published as University of Minnesota Pamphlets on American Writers, separately, c. 1964-69.] 266pp. Minneapolis: University of Minnesota Press, [1971]. \$8.50
- Toch, Ernst. *Placed as a Link in This Chain: a Medley of Observations* [Essays]. Los Angeles: Friends of the UCLA Library, University of California, 1971. Illus., 27pp. \$3 (payable to the Regents of the University of California), from the Gifts & Exchange Section, UCLA Library, California 90024.
- Veaner, Allen B. *The Evaluation of Micro-publications: a Handbook for Librarians*. (LTP Publication No. 17). Illus. 59pp. Chicago: American Library Association - Library Technology Program, 1971. Paper, \$3.25
- Walker, Louisa. *Graded Lessons in Macramé, Knotting, and Netting* (former title: *Varied Occupations in String Work*, 1896). Illus. 254pp. N.Y.: Dover Publication, 1971. Paper, \$2.
- Wall, James M. *Church and Cinema: a Way of Viewing Film*. Illus. 135pp. Grand Rapids: W. B. Eerdmans, 1971. \$4.50
- Webber, F. R. *Church Symbolism: an Explanation of the More Important Symbols of the Old and New Testament, the Primitive, the Mediaeval, and the Modern Church*. 2d edn, rev. (1938). Numerous Illus. 413pp. Detroit: Gale Research Co., 1971. \$16.50
- Weeks, Kent M. *Adam Clayton Powell and the Supreme Court*. 311pp. N.Y.: Dunellen Co., 1971. \$8.95



# AMERICAN NOTES & QUERIES

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QUERIES & REPLIES

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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## PUBLICATIONS RECEIVED

- (American Slavery). Freimarck, Vincent; & Rosenthal, Bernard, eds. *Race and the American Romantics*. [Writings on slavery by Poe, Whitman, etc., etc.]. (Sourcebooks in Negro History). 328pp. N.Y.: Schocken Books, 1971. \$12.50
- Amis, Kingsley. *Grl*, 20 [a novel]. 253pp. London: Jonathan Cape, 1971. \$5.95?
- Backus, Rev. Isaac; *A Memoir of the Life and Times of the*: by Alvah Hovey. (1858). 369pp. N.Y.: Da Capo Press, 1972. \$15.
- Barber, Edwin Atlee. *Tulip-Ware of the Pennsylvania-German Potters . . .* (2d edn., 1926). New Introd. by Henry J. Kauffman. Illus. 233pp. N.Y.: Dover Publications, 1970. Paper, \$3.
- Bell, Eric Temple. *The Time Stream: a Science-Fiction Novel* by John Taine [pseud.]. (1931-32). Illus. 186pp. N.Y.: Dover Publications, 1971. Paper, \$1.75
- (Bestiary). Barber, Richard; & Riches, Anne. *A Dictionary of Fabulous Beasts*. Illus. by Rosalind Dease. 167pp. N.Y.: Walker & Co., 1971. \$6.95
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- Chigounis, Evans. *Secret Lives* (The Wesleyan Poetry Program, Vol. 60). 80pp. Middletown: Wesleyan University Press, 1972. \$4.75; Paper, \$2.45
- Chinese Rhyme-Prose: Poems in the Fu Form from the Han and Six Dynasties Periods*. Trans., with an Introd. by Burton Watson. 128pp. N.Y.: Columbia University Press, 1971. Paper. Price ?
- Cooper, James Fenimore. *The Spy: a Tale of the Neutral Ground*. Ed. by James H. Pickering. (Masterworks of Literature Series). 26, 29-432pp. New Haven: College & University Press, 1971. \$8.50; Paper, \$3.95
- Corvo, by Donald Weeks [a new biography of Frederick William Rolfe]. Illus. xxix, 450pp. London: Michael Joseph, 1971. \$12.50?
- Drama: a Critical Collection*. Ed. by James K. Bowen & Richard van der Beets. 761pp. N.Y.: Harper & Row, 1971. Paper, \$7.
- Eckholm, Gordon F.; & Bernal, Ignacio. *Archaeology of Northern Mesoamerica*. (Handbook of Middle American Indians, Robert Wauchope, General Editor, Vols. 10 & 11). Illus. 2 vols. Austin: University of Texas Press, [c1971]. Each vol., \$15.
- Franklin, John. *Narrative of a Second Expedition to the Shores of the Polar Sea in the Years 1825, 1826, and 1827*. (1828). Illus., incl. fold. maps in pocket. xl, 320, clvii pp. Rutland, Vt.: Charles E. Tuttle Co., 1971. \$23.10
- Freeman, Mary E. Wilkins. *Pembroke*. Ed. by Perry D. Westbrook. (Masterworks of Literature Series). Illus. 35, 37-254pp. New Haven: College & University Press, 1971. \$6.50; Paper, \$2.95

(Continued on p. 95)

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# AN & Q

AMERICAN NOTES & QUERIES

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## NOTES

### POSSIBLE SOURCE FOR LYLY'S EUBULUS

EARLY IN LYLY'S *Euphues: The Anatomy of Wit* (1578), Eubulus, an old man, gives valuable though unheeded advice to Euphues, a young wastrel. The counselor's name, as many critics have pointed out, is well chosen, for Eubulus, εὐβουλος in Greek, signifies a wise, prudent adviser. Emphasizing completely the allegorical importance of the name, John Dover Wilson claimed that Lyly borrowed this character from Gnapheus, who himself took the name from Aristotle's *Nicomachean Ethics* where Eubulus was nothing more than a personification of virtue.<sup>1</sup> Without denying the importance of the allegorical implications behind the name, I should like to suggest an actual historical source for Lyly's fictional paragon.

Active in the politics of Hellenistic Greece was an Athenian statesman named Eubulus.<sup>2</sup> He was famous for his productively conservative economic policies, and as minister of finance he saved Athens from bankruptcy. A strong advocate of nonaggression, Eubulus belonged

to the peace party that denounced the military conquests of Philip of Macedon. Later, however, Eubulus did unsuccessfully try to unite the Greek states against him. He was equally praised for the power of his rhetoric. Plutarch, for example, notes that together with other distinguished Athenians Eubulus was one of the "common speakers and preferers of matters in counsells and Senate".<sup>3</sup> It is not unlikely that with his detailed knowledge of the classical world Lyly was aware of the historical Eubulus. His own sage instructor seems to resemble this Athenian politician in a number of ways.

Although Lyly's old gentleman is a citizen of Naples, it is interesting to note that his advice is directed to a former resident of Athens, the beautifully endowed Euphues. Engaged in a battle of wits over the relative merits of Nature and Nurture, Eubulus tries to educate Euphues about the obligation of duty to the state and the necessity of thrift. Eubulus "knew that so rare a wit would in time either breed an intolerable trouble or an incomparable treasure to the common weal; at the one he greatly pitied, at the other he rejoiced" (*Euphues*, edited by Croll and Clemons [1916], p. 13). For, if Euphues acted like a dutiful citizen, Eubulus realized that "it had been hard to conjecture whether [he] shouldest have been more fortunate by riches or happy by wisdom, whether more esteemed in the common weal for wealth to maintain war or for counsel to conclude peace" (p. 25). Repeatedly he cautions the young gallant to spend his time and money wisely: "Ah Euphues, little dost thou know that if thy wealth waste thy wit will give but small warmth, and if thy wit incline to wilfulness

that thy wealth will do thee no great good" (p. 25). For proof Eubulus cites many examples, classical and contemporary, of how the unwary youth must avoid evils like lewd women who "with one hand rob so many coffers and with the other . . . rip so many corsers" (p. 16). Not buying this "counsel at the first hand good cheap", Euphues is told that "thou shalt buy repentance at the second hand at such an unreasonable rate that thou wilt curse thy hard pennyworth and ban thy hard heart" (p. 25). Like the historical Eubulus, Lyly's schoolmaster stresses the cost of immoderate conduct. But he fails. In response to Eubulus' "aged and overworn eloquence", Euphues mockingly boasts that "here I found you and here I leave you, having neither bought nor sold with you but changed ware for ware. If you have taken little pleasure in my reply, sure I am that by your counsel I have reaped less profit" (p. 24).

Lyly may have modeled the character of his prudent adviser on the Greek statesman, but, of course, we cannot be sure. Certainly the points of similarity between the two figures allow for a plausible comparison. And with a recognition of the classical heritage behind Eubulus Euphues and his bravado seem only that much more foolish to an informed reader.

Philip C. Kolin

Northwestern University

# BACON'S *DE AUGMENTIS*, TRANSLATED AND MISCATALOGUED IN LIBRARIES

IN THE COURSE OF preparing a new volume of Thomas Fuller's writings, it was discovered that a translation of a work which influenced him greatly — Bacon's *De Dignitate et Augmentis Scientiarum* (1623) — is not to be had in the ordinary city or university library. In those few libraries where a translation *can* be found, it seems always to be miscatalogued as the *Advancement of Learning* (1605). It would be invidious to cite libraries since the error appears to be general. It has been encountered in three large public libraries, in a college library, and in a library specializing in 17th-century science and English literature.

One important study of Thomas Fuller<sup>1</sup> has been vitiated by reference to only the *Advancement of Learning* (1605) when examining Bacon's influence upon him; whereas Fuller was much more likely to have read the *De Augmentis* (since he was one of the great Latinists of his period). That

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*Gorboduc*, written some sixteen years before Lyly's novel. Secretary to the willful king, Eubulus offers wise advice that is neglected for the pleasing tales of flatterers, and, consequently, England suffers from misgovernment and dissension.

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1. "Euphues and the Prodigal Son", *The Library*, X, no. 40 (October 1909), 355. Another Eubulus who indeed is only an abstraction of good counsel appears in Sackville and Norton's

2. Consult H. B. Cotterill, *Ancient Greece* (New York, 1913) and N. G. L. Hammond, *A History of Greece to 322 B.C.* (Oxford, 1959).

3. "Life of Phocion" from *Plutarch's Lives* translated by Sir Thomas North (1579).



it was this work that he did read can in fact be shown by his writings.<sup>2</sup> Here, then, is but one example of the type of error that has resulted from miscataloguing Bacon's book.

There have been two translations of the *De Augmentis*, one by Wats<sup>3</sup> in 1640 and a version by Shaw<sup>4</sup> in 1733. A revision by Joseph Devey of Shaw's translation appeared in 1858.<sup>5</sup> A third translation, by "Eustace Cary", is mentioned by Devey in his preface, but this translation now appears to be a "ghost book".<sup>6</sup> Devey implies that it was published after Wats and before Shaw. If it actually exists, a perhaps better possibility is that it was prepared by William Carey, Professor of Oriental Languages at the College of Fort William, Calcutta; a Eustace Carey (his son?) wrote a memoir of this man in 1837.<sup>7</sup>

Devey's revision of Shaw gives us our best translation of the *De Augmentis* and the only one that is readily obtainable. Devey's work was published first by Bohn, was continued in the Bell series of classics (1868 and later) and was last reprinted in a "great books" series published by P. F. Collier & Son in 1902.<sup>8</sup> It is not, therefore, a particularly scarce work. The problem is that Devey issued it as the *Advancement of Learning*. Librarians, unaware that a confusion of titles exists, have naturally not troubled to acquire Devey's "edition".

Another edition, "with an introduction by James Edward Creighton",<sup>9</sup> also appears in a "great books" series, but this is simply Devey's edition stripped of all prefatory material, including Fran-

cis Bacon's, and of all footnotes. The volume does, however, contain the *Novum Organum* (this is also from Devey's edition of Shaw).

Library of Congress catalogue cards for Creighton (c.1900) and for Devey (1902) mention in small type that the works are translations of the *De Augmentis* rather than editions of the *Advancement of Learning* of 1605. However, it is most unlikely that a person using a catalogue which employs these cards will actually read to the bottom of the cards, where these notes appear. A cross-reference card, from *De Augmentis Scientiarum* to the Devey and Creighton cards, would appear to be necessary. Where typed cards are used, they should of course be corrected to include the Library of Congress notes; and again, a cross-reference card is recommended.

For acquisition purposes, "Devey's edition" is probably the best brief specification; but for all other short references I would recommend, "the *Advancement of Learning* [translated]", or simply, "the *De Augmentis*, translated".

James D. Lucey

Glendale, California  
Submitted, May 1965

1. Walter E. Houghton, Jr., *The Formation of Thomas Fuller's 'Holy and Profane States'*, Cambridge, Mass., Harvard University Press, 1938, pp. 155-168, 172-173.
2. Compare the Fuller passages Houghton cites as influenced by the *Advancement of Learning* (1605) with comparable passages in the *De Augmentis*. Fuller and Bacon parallels can also be found in the *De Augmentis* only.

# AMBIGUITIES OF TESS AS A "PURE" WOMAN

W. EUGENE DAVIS' provocative article in the March 1968 issue of *NCF* raises some interesting problems relating to Hardy's claim that Tess is indeed a "pure" woman after twice yielding herself up to Alec and her subsequent murder of him. Davis is quite right in pointing out that Hardy has so managed the seduction scene and the events immediately following as to suggest that while Tess is perhaps an innocent victim of Alec's advances, nevertheless there is perhaps a certain acquiescence on her part. She is both innocent and guilty. This is, I think, clearly to Hardy's credit as a novelist; for he succeeds in giving to the scene and its consequences much greater depth than if he had treated the seduction merely as rape.

I think, however, that Davis has overlooked one important point which would have made his argu-

ment that much stronger and one which might suggest that Hardy himself would have agreed with Davis' own conclusions regarding Tess' compliance in her own seduction. I refer to the scene depicting Tess' visit to the peasant dance the evening of the seduction, an episode ignored by virtually all the commentators on the novel. It is here (I would suggest) that Hardy has provided the reader with a subtle hint as to why Tess allows herself to succumb to Alec a few hours later that same night.

The most noticeable thing about the peasant dance that evening is that it represents nothing less than a sort of rural carnival of misrule which becomes ultimately something very much like a pagan mating ritual, an English Bacchanalia in which one's sexual inhibitions are stripped away entirely. As such, it contrasts sharply with the May Day dance in the book's second chapter, a rite which had in pagan times been closely associated with cele-

3. Lord Francis Bacon, *Of the Advancement and Proficiency of Learning* . . . writtin in Latin. Interpreted by Gilbert Wats, Oxford, [for] R. Young and E. Forrest, 1640.
4. Francis Bacon, [*De Augmentis Scientiarum* in] *The Philosophical Works of Francis Bacon* . . . Methodized, and made English . . . by Peter Shaw, M.D. London, for J. J. & P. Knapton [et al], 1733, vol. 1, pp. (3) - 270.
5. —, *The Physical and Metaphysical Works of Lord Bacon, including the Advancement of Learning and Novum Organum*; edited by Joseph Devey, London, Bohn, 1858.
6. I am greatly indebted to Mrs Elizabeth S. Wrigley, Director, The Francis Bacon Library, Claremont, California,

and to Hugh G. Dick, Chairman, Department of English, University of California, Los Angeles, for their very extensive labors in attempting to identify the Cary translation. Dr Dick is preparing a bibliography of Bacon from 1750 to the present. If any reader identifies the Cary translation, would he please write to Dr Dick of his discovery.

7. Letter from Hugh G. Dick, April 19, 1965.
8. Lord [Francis] Bacon, [*De Augmentis*, translated as] *Advancement of Learning*, edited by Joseph Devey, N. Y., Collier, 1902.
9. Francis Bacon, *Advancement of Learning and Novum Organum*, with an introduction by James Edward Creighton, Rev. ed. [sic], N. Y., Colonial Press, c.1899; reprinted c.1900.

brations of fertility in both man and nature, but had over the generations been subdued and ritualized, the sexual passion, which it had once celebrated being driven underground and unacknowledged in the present ceremonies.

The participants in the evening's dance, in sharp contrast, make no attempt to disguise its obvious sexual nature. The frenzied dancing inside the barn is described by Hardy in terms which clearly suggest sexual release, the expurgation of sexual energy through the dance forms themselves: "The movement grew more passionate . . . the panting shapes spun onwards. They did not vary their partners if their inclination were to stick to previous ones. Changing partners simply meant that a satisfactory choice had not as yet been arrived at by one or other of the pair, and by this time every couple had been suitably matched. It was then that the ecstasy and the dream began, in which emotion was the matter of the universe, and matter but an adventitious intrusion likely to hinder you from spinning where you wanted to spin". (Ch. 10)

Furthermore, the cloud of dust hanging over the dance floor blurs the dancing couples, so that Hardy can image them in terms of the Ovidian stories of illicit love and metamorphoses: "the indistinctness shaping them to satyrs clasping nymphs — a multiplicity of Pans whirling a multiplicity of Syrinxes; Lotis attempting to elude Priapus, and always failing". (Ch. 10)

Tess stands to one side. Significantly, she herself does not enter into the dancing, so that her sexual energies are not drained off, as are those of the participants. Hardy

has throughout his narrative to this point been hinting by means of his imagery of a strong undercurrent of sexuality in Tess, an undercurrent of which she herself is probably quite unaware and unprepared to counter when it does surface. This is first suggested by Hardy in the second chapter when his heroine is introduced to the reader during the May Day dance. The participants, including Tess, are all dressed in white, which in retrospect suggests their innocence and purity, and each carries in her right hand "a peeled willow wand" and in her left hand a bunch of white flowers. The wand is clearly a phallic symbol which generations ago had some symbolic significance when the May Dance was then a viable ceremony. Significantly, Tess alone of these women wears a red ribbon in her hair, and this is clearly symbolic of her latent sexuality. The innocence is suggested, to be sure, but qualified by the introduction of the symbolic red ribbon, here a symbolic foreshadowing of what will eventually be her undoing.

And throughout the first part of the book Hardy continues to remind the reader of this side of Tess' character. For instance, in the scene in which she rides home from her first visit to the Slopes her lap heaped full of strawberries and roses, she pricks her chin on the thorn of the rose and thinks this an "ill omen". Certainly it is; not only does it recall the stabbing of the horse, but it foreshadows the pain that her involvement with Alec will bring to her. But more than this, she has allowed Alec to force his will upon her; her passivity is stressed, especially in the

scene in which he feeds her a strawberry against her will. But the *red* strawberries and the *red* roses keep before the reader her latent sexuality and suggest that this, as much as Alec's duplicity, will bring her pain in the coming months. Significantly, all these symbolic images of redness are associated with Tess only in the one hundred pages or so *before* her seduction; there are no appearances afterwards, for Hardy has already made his point. Later in the great middle section set at the Talbothays Tess' sexuality will fructify in a natural confirmation with the seasons and the nature about her. But there it will be associated with love, not lust. The dairy people at the farm will not be likened at any point to satyrs, Sileni, and nymphs. And, for Hardy, Tess will become once again his "pure" woman.

James C. Simmons

Boston University  
Boston, Mass.

## QUERIES

*Chateaubriand quote from where?*

— I am working on Chateaubriand's works, published in the 'Bibliothèque de la Pléiade' collection, and the next volume will contain the *Essai historique sur les Révolutions*. At the beginning of Chapter XIII of the Second Part of the *Essai*, Chateaubriand quotes these two lines: "Thrice happy you, who look as from the shore/ And have no venture in the wreck you see". In the *Essai*, these two lines are

supposed to refer to Richard II in his prison, elsewhere Chateaubriand says, to Edward II. I have found them neither in Shakespeare nor in Marlowe, and my English and Canadian friends have been unable to locate them. — *Maurice Regard, Toronto, Canada*

*Declaration of Independence* —

If as is traditionally thought, the Declaration was sent to George III of England, how does it come to be in the possession of the United States of America? A student brought this question after asking it at several libraries in the Cleveland area, each time receiving no information. Was the Declaration of Independence sent to England? Was more than one copy made and signed? — (Ms) Paige Gibbs, Whitewater, Wisc.

*William Dean Howells* — I would appreciate information on the whereabouts of manuscripts and letters containing poetry written by William Dean Howells, as well as the names of anthologies and gift books which contain poems by him but which are not recorded in the standard bibliographies. An edition of the complete poetry will become one of the forty volumes of *A Selected Edition of W. D. Howells* now in progress. — *David J. Nordloh, Department of English, Indiana University, Bloomington, Indiana 47401*

Readers' comments on the desirability of a 10-year Cumulative Index to AN&Q would be welcomed.

*A collection of Junius gone?* —

One of the great collections of editions of the *Letters of Junius* and of books and other materials on the authorship of the *Letters* was assembled by the bibliographer, John Edmands at the Mercantile Library of Philadelphia in the late 19th century. Much of what Edmands collected was described in his "Junius Bibliography", *Bulletin of the Mercantile Library of Philadelphia* (1 July 1890 — 1 January 1892); and the collection was, in my judgment, the largest ever assembled and provided me with much material for *A Junius Bibliography* (1949).

The Mercantile Library became part of the Free Library of Philadelphia in 1945, and until 1952 the Mercantile holdings were managed and maintained by the Free Library. However, in 1952 the Mercantile collection was dispersed into various units of the Free Library system. The Edmands collection of Juniana was stored and eventually deposited in the Rare Book Department of the Free Library (Logan Square), according to Howell J. Heaney, Rare Book Librarian. What remains of the Edmands material at the Free Library are some 170 volumes of Juniana; over 20% of the collection seems to have been dispersed or lost. Unfortunately, I have been unable to locate an invaluable collection of articles and clippings (3 vols.) about Junius which, in the Mercantile Library, was in The Locked Case Collection [EC 4554] and assembled in three slip-cases. Must it be presumed lost? — *Francesco Cordasco, Upper Montclair, N. J.*

## REPLIES

*"Love" in tennis* (I:136) — The term is an Anglicized form of the French *l'oeuf* meaning "egg". We convey the same association when we refer to a zero as a goose-egg. There is also the commonplace identification of "love" with "nothing" from early Renaissance times to the present, e.g., the Italian *dolce far niente*, Shakespeare's *Much Ado about Nothing*, and even "sweet nothings." It may well be of more than incidental interest that when King Lear asks his daughters what they each can say to express their love for him, Cordelia twice replies: "Nothing". It is probable that this use of "nothing", however, relates more to the morality play tradition, especially the most popular play of the 15th century, *Mankind*, with its puns on nothingness as idleness and vanity by way of the character Nought. The idea that the love-nothing relationship derives from a vaginal image is too far-fetched for me and would have no bearing on a tennis match anyway. Perhaps it is best to account for the expression "love" in tennis as simply a convenient and very pleasant way of making up and not throwing the racquet. — *Robert F. Fleissner, Wilberforce, Ohio*

*Dante quotation* (II:137) — If the words *emporter la dépouille des lions*, "take away the lions' skin", had been set off by quotation marks, identification of Michellet's reference to Dante would have been facilitated. Line 108 of Canto VI of the *Paradiso* is the source. It reads as follows: *Ch' a più alto leon trasser lo vello.* (C. H.

Grandgent, ed., *Dante's Divina Commedia*, Boston: D. C. Heath, rev. ed., 1933, page 708). The reference is to the *artigli*, "claws, talons", of the Roman eagle, which "took away the skin of a loftier lion" than Charles II of Apulia. E. H. Plumptre comments in a note on page 49 of his translation of the *Paradise* that the words may refer to any such king, and gives as possible examples Pyrrhus, Jugurtha, and Ptolemy. Presumably the first part of the quotation from Michelet is not based on Dante; it is the expression *emporter la dépouille des lions* that echoes a *più alto leon trasser lo vello*, with slight modifications. — Edgar C. Knowlton, jr, University of Hawaii

"Shift-marriage" (III:40) — B. A. Botkin in his *A Treasury of New England Folklore* (p. 727-9) and volume one of the Frank C. Brown Collection of North Carolina Folklore (p. 237-8) discuss this custom and connect it with English "debt-evading" marriages. It was apparently fairly common in New England but less so in the South. According to one of the documents quoted in Botkin there was a legal basis for this. As he says, "It is plainly stated in many of these Narragansett certificates that it was 'according to the law in such cases'. The marriages were certainly degrading in character, and were gone through with only for the express purpose of debt evasion, and they must have been successful" (p. 729). Presumably the idea behind the ceremony was that by not taking anything from her former marriage with her and by being wed in public, the woman was indicating clearly that she was

renouncing everything connected with her former husband. Why she had to cross the highway four times is not accounted for in any of the stories about this which I have seen. — Norman D. Stevens, Storrs, Ct

MORE REPLIES, p. 94

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## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

Valerie Himmler and Klaus Thielmann, *Wörterbuch der Biochemie, Russisch-Deutsch* (Leipzig: VEB Verlag Enzyklopädie, 1970; 391 pp.; DM28.—), is a practical glossary which is also useful for biochemists in English-speaking countries. Biologists and medical people who argue that there is no significant literature in their field not in English might yet find a use for this book.

Theun de Vries, *Baruch de Spinoza in Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg, Rowohlt Taschenbuch Verlag, 1970; 190 pp.; "Rowohlts Monographien", 71), is a useful, practical, and eminently readable study of a thinker who conceived an "intellectual love of God" that has pervaded the thought of the following three centuries. Illustrated with judiciously selected photographs of places and people, paintings, and facsimiles, this relatively

slight work is a point of departure for Spinoza studies. The selective bibliography covers all basic material, but Adolph S. Oko's *Spinoza Bibliography* (1964) must always be waded through.

Bilingual dictionaries of English and Scandinavian languages have many deficiencies, perhaps due mainly to the fact that Scandinavian languages are not (and should not be) accepted as languages for undergraduate foreign language requirements. Bokförlaget Prisma AB (P.O.B. 49 041, S-100 28 Stockholm) has filled the gap to some extent. The fourth edition of Bror Danielsson, *Modern engelsk-svensk ordbok* (1969; 296 pp.; Sw. kr. 17.70) contains some 30,000 entries with emphasis on British and American linguistic traditions in equal proportion. The *Modern svensk-engelsk ordbok* (1970; 566 pp.; Sw. kr. 24.—) has more than 50,000 entries, substantially more than any other Swedish-English dictionary in print, and vastly more up to date.

The rich production of Reclams Universalbibliothek continues steadily. The Greek satyr plays, of which Euripides' *Cyclops* is the only surviving complete example, are pulled together in German translation and commentary by Oskar Werner in *Griechische Satyrspiele von Euripides, Sophokles und Aischylos* (1970; 72pp.; no. 8387). In German literature there are Martin Opitz, *Buch von der deutschen Poeterey* (1970; 112pp.; nos. 8397/98); G. W. F. Hegel, *Grundlinien der Philosophie des Rechts* (1970; 504pp.; nos. 8738/93); Friedrich Leopold

Graf zu Stolberg, *Über die Fülle des Herzens* (1970; 62pp.; no. 7901); E. T. A. Hoffmann, *Meister Floh* (1970; 239pp.; nos. 365/367); and Heinrich Lautensack, *Die Pfarrhauskomödie* (1970; 67pp.; no. 7905).

In parallel English and German texts, distinctively indicated by orange covers, there are Gisbert Kranz, ed. and transl., *Englische Sonette* (1970; 224pp.; nos. 8372/74); Emily Dickinson, *Gedichte* (1970; 222pp.; nos. 7908/10), selected and translated by Gertrud Liepe, with a commentary by Klaus Liebers; and Samuel Beckett, *Embers* (1970; 53pp.; no. 7904). Reclam's series of "Erläuterungen und Dokumente" is an important innovation of the firm's current policy. Josef Schmidt, *Goethes Hermann und Dorothea* (1970; 125pp.; nos. 8107/07a) is the most recent number.

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## BOOK REVIEWS

ROWLAND, Beryl. *Blind Beasts: Chaucer's Animal World*. Illus. 198pp. Kent, Ohio: The Kent State University Press, 1971. \$10.

During the past decade Beryl Rowland's widely ranging articles about Chaucer and animals have appeared in a number of journals on both sides of the Atlantic; and the present volume would be useful enough if it simply brought together these scattered articles. But it does more: Professor Rowland has restructured those studies and prefixed them with a compact discussion of 'the traditions'. The result is a readable, indeed at many points, a fascinating book.

The author begins by discussing traditions of writing about animals from Pliny and Isidore down to the 14th cen-

tury, and the sense of 14th-century attitudes and conventions is firm and confident. She then discusses Chaucer's uses of animals, from tradition and from nature, with special emphasis on those animals rich in traditional significance: the boar, hare, wolf, horse, sheep, and dog. One must agree with the conclusion that Chaucer characteristically exploits associational values as a part of his techniques of oral delivery and complex characterization. Thus, Chaucer "shares the double vision of the Gothic world, and from it arise some of the complexities of his most successful animal figures": the Wife of Bath as the promiscuous lioness, or Alison as the untamed weasel (traditionally a creature of ill-luck but also the fierce little animal of the hearth). We rise then towards a sense of Chaucer's vision as one, which for all his delight, soberly recognizes man as "but a poor, bare, forked animal, only rising above the brute when the soul is in control of the body". The animal, Professor Rowland concludes, is in fact a kind of Yahoo, a creature of which it may be said

Lo, heere hath lust his dominacioun,  
And appetit fleemeth discrecioun,

and which may be apostrophized as 'Ye blinde bestes, ful of lewednesse!'

There are a few flaws, but they are, it seems to this reviewer, only minor ones. Thus in the first chapter, which is an adequate outline of the inherited tradition, there are several points at which one would wish for fuller discussion or documentation — e.g. (p.3), the statement that "the *Physiologus* seems to have been banned as heretical in 469 A.D." is both too cryptic and too sweeping: banned how and by what authority? There is both overlap and fragmentation at different parts of the book, the result doubtless of the recasting of separate studies — e.g., the

lion is sketched on p. 21, but without mentioning the Wife of Bath, who is discussed in terms of lion imagery only on p. 48. At several points in the bibliography *Chaucer Criticism*, vol. I by Schoeck and Taylor is cited as *Chaucerian Criticism*. But these, again, are minor flaws.

Begun as a dissertation and enriched by years of research in the British Museum, the Warburg, the Bodleian, and other libraries, and tested and refined in years of teaching in Canada at York University, the book is a model of a right kind of growth. It is mature scholarship, and a welcome addition to Chaucerian studies and a most valuable addition to reference materials on animals in literature. The Kent State University Press is to be commended on a well-designed and pleasing book — R. J. Schoeck, *Folger Shakespeare Library, Washington, D. C.*

#### SOMETHING ABOUT THE AUTHOR,

Ed. by Anne Commire. Facts and Pictures About Contemporary Authors and Illustrators of Books for Young People. Vol. I. Numerous illus. 233 pp. Detroit: Gale Research Co., 1971. \$15.

America has spawned a generation of literate children to whom libraries, in the school and in the public square, are easily accessible. Meantime book titles have proliferated to the point of overabundance. The problem now confronting librarians, parents, and teachers, and more particularly the literate child himself, is one of selection. And this process of selection is likely to be more effective when it is accompanied by an understanding of the authors.

Gale's latest venture in the field of reference — *Something About the Author* — is aimed at achieving this kind of understanding. It may be best described as a junior version of the extensive and much-used *Contemporary Authors*. It is the first volume of a proposed series intended, says the Introduction, to "provide the information you need when your teacher tells you to do a library project or a book report, and 'find something about the author'".

\* It is interesting to consider the analogues to 'blind as a beast' in B. J. Whiting's *Proverbs, Sentences, and Proverbial Phrases* (Harvard, 1968), which run from 1426 to 1509, and to observe that the tradition moralizes and intensifies.



Doubtful of his own judgment, this reviewer submitted the volume to a panel of his own grandchildren. The stated purpose aroused little enthusiasm. There seemed to be a lingering hope that no such assignment would be called for. But as they began to find their own favorite authors, and to recognize familiar illustrations, their interest grew. It became fun rather than a project, and in due course *Something About the Author* was voted not only "neat" but "groovy".

This first volume contains over two hundred authors, and "hundreds of other equally important and interesting authors will be listed in additional volumes being planned". The general format of *Contemporary Authors* is followed. The personal and career statistics of each author are given in considerable detail, the writings are listed, and the work in progress, if any, described. "Sidelights" provide more intimate details of the author's life and work, often supplemented by autobiographical quotes. Biographical/Critical sources are also given, a particularly helpful feature for those who require more complete information than any general compilation could be expected to supply.

The photographs of the authors deserve special commendation. An obvious effort has been made to show them, whenever possible, in familiar surroundings; Edward Ardizzone at his drawing board, Isaac Asimov in his laboratory, Vivian Gurney Breckenfield in her garden, Sterling North gingerly fondling the original "Rascal", Patricia Lauber with her favorite horse, Jane Andrews Hyndman (Lee Wyndham) at her busy desk backed by a display of her numerous writings, and Russell Hoban perched on a roof-top flanked by an amusing weathercock, presumably of his own making.

The size of the book — 8 $\frac{1}{2}$ "  $\times$  11" — provides ample space for illustration from the books, and these appear on almost every page. An Index of Illustrators directs the youthful reader to the work of more than a hundred artists. Kate Seredy's prancing horse from *The Good Master* fills a page, and Ralph Moody's *Little Britches* fills another. The fantastic fishes of McElligot's Pool by Dr. Seuss (appropriately cross-referred to Geisel, Theodore Seuss) dance across

a double-page spread. It surprised the children to find how often the names attached to their favorite books are not the authors' real names, and they were not easily convinced that the reasons for these pseudonyms were either necessary or desirable. Harriet Stratemeyer Adams conceals her identity under no less than five aliases. "Why?" say four sets of wondering eyes, and echo answers "Why?"

Almost anyone conversant with the children's book field will be likely to note some startling omissions, but the editor, Anne Commire, who has cut her eye-teeth as one of the editors of *Contemporary Authors* has wisely forestalled criticism by asking for suggestions for inclusion in later volumes of the series. Notable among the absentees are Lloyd Alexander, William Cole, David McCord, Phyllis McGinley, Ogden Nash, Elizabeth Coatsworth, Ivy Eastwick, C. S. Lewis, Eve Merriam, William Jay Smith, J. R. R. Tolkien, and Jack Prelutsky. One member of the review panel respectfully suggests that Estelle Barnes, Clapp, Joseph Wharton Lippincott, Jim Kjelgaard, Margaret Henry, and Clyde Robert Bulla be considered for Volume Two, and when challenged, produced her own copies of books by these authors.

Most of the authors included are living and writing today. But there are enough exceptions to raise an interesting speculation as to the ultimate scope of the work. If the editors are to devote three pages to such a conglomerate among writers as Edward L. Stratemeyer, who gave us "The Bobbsey Twins", "The Hardy Boys" and a dozen like series and who died in 1932, it must give them some qualms to omit A. A. Milne who was twenty years younger than Stratemeyer and who outlived him by twenty-four years. And a good case could be made for Edward Lear and Lewis Carroll whose books are constantly re-issued, embellished by the best-known present-day illustrators, and whose names are better known to the modern child than most living writers.

It will be a matter of interesting speculation for the antiquarian, though cold comfort for the publisher, to contemplate the uses that may be made of this compilation in some distant decade. Did we now have such a record of the children's literature of 1821 or 1871,

what light would be thrown into the dark corners of oblivion to reveal lost data concerning the works of the Taylors of Ongar, or William Roscoe, as well as hundreds of authors and illustrators whose names or pseudonyms were well-known to our grandfathers through the pages of Chatterbox and St. Nicholas, and whose books littered the floors of 19th-century nurseries! Gale, always the innovator, has made a bold beginning.  
— John M. Shaw, *Florida State University Library, Tallahassee, Florida*

## REPLIES

(Continued from p. 90)

*"To ride a hobby..."* (IX:87) — This phrase harks back to the derivation of *hobby* from *hobby-horse*. Hobby-horses originally were actual animals; by Elizabethan times, the term described toy or stage horses. In the 18th century, a pastime engaged in merely for amusement came to be compared to riding a toy horse; eventually, *hobby-horse* came to signify these amusing pursuits. Laurence Sterne uses the term in this sense throughout *Tristram Shandy*, as for example in I, vii (1759): "Have not the wisest of men in all ages...had their HOBBY-HORSES; — their running horses, — their coins and their cockle-shells, their drums and their trumpets, their fiddles, their pallets — their maggots and their butterflies? — and so long as a man rides his HOBBY-HORSE peaceably and quietly along the King's highway...pray, Sir, what have either you or I to do with it?"

The phrase became a dead metaphor in the 19th century. Sir

Walter Scott was the first author I know of who used the shortened form of the phrase, in chapter 10 of *Peveril of the Peak*, 1823: "...it is surprising how much real power will be cheerfully resigned to the fair sex, for the pleasure of being allowed to ride one's hobby in peace and quiet".

Finally, Darwin himself used the old term in 1867, as recorded in *Life and Letters*, III, 134: "I shall not make so much of my hobby-horse as I thought I could".  
— Bradley Strickland, *University of Georgia*

*"To ride a hobby..."* (IX:87) — OED suggests the origin of hobby and hobby-horse. The meaning of the term in a sense of belonging and devoted to a hobby or (riding a) hobby-horse dates from the 14th century. Hobby is referred to an Irish breed. Some use of the term is as follows: 1375 Barbour *Bruce* xiv. 68 Hobynis, that war stekit thar, Rerit and flang... And Kest thame that apon thame raid; c1400 *Rel. Ant.* II 23 An Iyrysch man, Uppone his hoby. . . . 1676 Hale *Contempl* i. 201 Almost every person hath some hobby horse or other wherein he prides himself; 1768 Mad. D'Arblay *Early Diary* 17 July, I never pretend to be... above having and indulging a Hobby Horse; a1791 Wesley *Serm.* lxxxiii. II. 2 Wks. 1811 IX. 434 Every one has (to use the cant term of the day...) *his hobby horse*! Something that pleases the great boy for a few hours; 1817 Coleridge *Biog. Lit.* 43 Metaphysics and psychology have long been my hobby-horse; 1867 Darwin in *Life & Lett.* (1887) III. 134, I

shall not make so much of my hobby-horse as I thought I could.  
— *Jerome Drost, Buffalo, N.Y.*

"Jim Work" and "Gin Work" (IX:120f.) — Mr Gaskins seems to have gone far toward answering his own question. For the balance of the answer I suggest that the explanation be sought not in recorded occurrences but in the universals of sound behavior. That "Jim Work" should in one dialect have become "Gin Work", and not the other way round, as (for historical reasons) he convincingly argues, would seem to reflect the simultaneous and associated operation of a phonetic dissimilation and a folk etymology: under the influence of following *w*-, *-m* (like-wise labial) became the alveolar nasal *-n* — a common fluctuation (cf. the coexistence of pronunciations of 'sandwich' with *-n[d]w*- and *-m[b]w*-), all the more possible, after Abolition, because of the lapse of the term "Jim" in the sense of "old or disabled slave given light duties". As in the case of all folk etymologies, whether due to the fading of a once meaningful form (as here) or to the re-analysis of unknown constituents into phonetically-similar known ones ('asparagus' > 'sparrow-grass', *dent de lion* [Mod. Fr. *pisse-en-lit!*] > 'dandelion', etc.), the result may or may not make sense as a phrase, but its components must make sense taken singly. 'Gin' (more likely as in 'cotton gin' — not the liquid) was a word known to all and, however nonsensical, fitted these other requirements admirably. To the linguist it is also of interest, to be sure, that the

development of the verbal idiom ("to go jimming) [or ginning] around town") is in its meaning identical in the two subdialects, notwithstanding the phonological divergence on the signifier level.  
— *B. Hunter Smeaton, The University of Calgary, Canada*

## PUBLICATIONS RECEIVED

(Continued from p. 82)

- Guns and Hunting Supplies* . . . [Catalogue of the] John P. Lovell Arms Co., 1890 [Boston]. (1890). (American Historical Catalog Collection Series). Profusely Illus. Princeton, N.J.: The Pyne Press, 1971. Paper, \$4.
- Harris, Charles B. *Contemporary American Novelists of the Absurd*. 159pp. New Haven: College & University Press, 1971. \$6; Paper, \$2.95
- Hart, Harold H. *The Complete Immortalia* [an anthology of the bawdy: riddles, limericks, folk rhymes, ribald songs, verse, parodies, etc.]. Illus. 475pp. N.Y.: Hart Publishing Co., 1971. \$12.50
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# *AMERICAN NOTES & QUERIES*

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NOTES

QUERIES & REPLIES

EDITORS' NOTES AND READINGS

RECENT FOREIGN REFERENCE BOOKS

BOOK REVIEWS

PUBLICATIONS RECEIVED

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# A N & Q

AMERICAN NOTES & QUERIES

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ASSOCIATE EDITOR

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## NOTES

### IS TOUCHSTONE MARSTON?

*As You Like It* (Act III. Sc. iii.  
The Forest: Enter Touchstone and  
Audrey; Jaques behind.)

*Touchstone:* Come apace, good Audrey: I will fetch up your goats, Audrey. And how, Audrey? am I the man yet? doth my simple feature content you?

*Audrey:* Your features! Lord warrant us! What features?

*Touchstone:* I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.

*Jaques* (Aside): O knowledge ill-inhabited, worse than Jove in a thatched house!

*Touchstone:* When a man's verses cannot be understood, nor a man's good wit seconded with the forward child understanding, it strikes a man more dead than a great reckoning in a little room. Truly, I would the gods had made thee poetical.

Although a good deal of commentary has arisen on the phrase "a great reckoning in a little room", which has now been shown to be an oblique reference to the death of Marlowe in suspicious circumstances in the Deptford inn, certain other significant implications in the speech of Touchstone quoted last do not seem to have been paid

the attention these deserve. The repetition of the idea of *understanding* would seem to be an interesting instance of Shakespeare's wordplay, in which a particular, clear and familiar Elizabethan and seventeenth-century meaning of "understand" and "understanders" ("to stand under on the ground or floor esp. in a theatre", "groundlings who stood in the playhouse yard") is exploited, rather than the more general, quibbling sense, "to stand under and to act as a prop or support", which Shakespeare puns upon elsewhere.<sup>1</sup> What Shakespeare says through Touchstone here is that, if the poetry and sallies of wit of a playwright like himself were to fail to be caught and understood *by the understanders*, if these were to be lost upon the groundlings, it is a far worse plight for him than being overtaken by sudden death in one's prime, as Marlowe was. Indeed, it is one of those rare occasions on which Shakespeare would seem to speak his mind, to make a reflex revelation of his naturally and understandably ambivalent attitude towards the groundlings. But, what is really striking, and quite characteristic of Shakespeare, is the fact that he uses the phrase, "the forward child understanding", a telling allegory one may call it, to designate the groundlings standing at the front ("forward") in the playhouse yard.<sup>2</sup> The groundlings as a group are to be taken exactly as a froward child, better *seen* than *heard* in the theatre, at times a really pleasant presence and desirable company, at times, unpredictably, a naughty lot, to be cajoled out of their refractoriness. Only Shakespeare, and none of his contemporaries, could have taken this tolerant, genial, fatherly, yet

realistic and fully aware attitude to the groundlings, with his heart immensely in the right place, and with his head, at the same time, keen yet cool.

Taking the bare, surface meaning of the words, the "seconding" of man's wit by man's understanding, which Shakespeare postulates as desirable, is in accordance with Elizabethan notions of the psychological norm and ideal, of the right relations between reason, will, wit and understanding, as these were conceived in those days.<sup>3</sup>

It is possible, though it can by no means be held certain, that *As You Like It*, with its notable, almost deliberate lack of dramatic action and stage business, with its abundance of discourses and discussions and of the parody of legal language and rhetorical modes of utterance, was originally meant for performance before an Inns of Court audience or some such special audience.<sup>4</sup> Perhaps in such a play Shakespeare took the opportunity of making a reference to the difficulties of the playwright's communication with the audience especially the groundlings in the public theatres. There is, it may be noticed, a *trompe l'oeil* effect, characteristic of Shakespearean irony, of the question and wonder whether the implication of this complaint about the problem of communication would itself be communicated to the spectators at all, whether they be public or private theatre audience or a special audience.

The suggestion that Shakespeare, while portraying Touchstone, might have had a fellow and rival playwright, Marston, very much in mind might appear too fanciful at first

sight. But the surmise is tempting, and not absolutely groundless. There is, first, the resemblance in the second element of the two names. (This is not to deny that the profession of Armin's goldsmith father might have first suggested, as Leslie Hotson thinks it did, the name Touchstone.) Secondly, it is clear that Shakespeare is pre-occupied with satire and satirists, and that he, true to his inclusiveness, engages in satire on satire and satirists as well, in this play.<sup>5</sup> The Oxford and Middle Temple scholar and satirist Marston seems to have taken to playwriting for the theatre first around this time and started producing drama mainly in the satirical vein. *As You Like It* and plays around the turn of the century seem to register Shakespeare's complex response to the influence of his (and also Ben Jonson's and Chapman's) new satirical drama. Marston's problems of adjustment and of communication in his new role as a playwright (and slightly later, as an antagonist, though for a time only, of Ben Jonson, though not as a whole-hearted champion of the cause of the public theatres against the private ones, in the poetomachia of the War of the Theatres) are very likely to have been noted by Shakespeare. Phrases such as "the most capricious poet, honest Ovid among the Goths", "knowledge ill-inhabited, worse than Jove in a thatched house" (the thatched roof of the public theatre of those times, especially the Globe) are fit descriptions of Marston's condition then, the scholar-poet among the men of the theatre. The combination of epithet and substantive in "honest Ovid" would appear to



be a sly dig at the early erotic poetry and at the bawdy *double entendres* of Marston in his verse and drama and probably, the rather loose life of Marston (?), for "honest" as well as "capricious" ("goatish") could carry that suggestion too. "Honest" could with piquant irony remind us of the dichotomy between the moral earnestness of Marston displayed in his writings and the obscene suggestions underlying the verse of his plays. Similarly, the repeated reference to the "features" of Touchstone in this passage could be an indirect allusion to the notoriously ugly features of Marston the man.<sup>6</sup> Even if Shakespeare did not have to face any problem of communication with the groundlings himself, he could have put these words into the mouth of Touchstone by way of mentioning Marston's problem in this respect. The comparison of the scholar-playwright, Marston, with his great predecessor, the university wit, Marlowe, would have naturally occurred to Shakespeare.

It is worth noting that in the scene in question, besides the mention of two poets in the great tradition of poets (Ovid and Marlowe), we have, subsequently, a discussion of the "poetical" and "poetry". Likewise, we have, in this play, several other discussions on verse, besides parodies of Petrarchan love-sonneteering and love-prate. Could it be that Marston's (and some other playwrights') inadequately dramatic, much too "poetical" and bombastic, though down-to-earth handling of the verse medium in drama put Shakespeare on his guard and drove him to the reaction of using prose more

extensively in *As You Like It* and of reserving verse only for either purposes of parody or deliberately formal, stilted or elevated utterance?<sup>7</sup> While refraining from making an absolute claim that Shakespeare must have, on purpose, conceived and drawn Touchstone as a satirical portrait of Marston, one may conclude that Shakespeare could have been thinking of his fellow playwright.

S. Viswanathan

Sri Venkateswara University  
Tirupati, South India

1. For example, in *A Comedy of Errors* (II. i. 49); in *The Two Gentlemen of Verona* (II. v. 28); and in *Twelfth Night* (III. i. 90).
2. "The quality of spectators is usually referred to in Elizabethan times as their 'understanding'". Alfred Harbage *Shakespeare's Audience* p. 121.
3. Lily B. Campbell *Shakespeare's Tragic Heroes: Slaves of Passion*. (Barnes & Noble reprint, 1960) esp. pp. 63-68.
4. J. M. Nosworthy in his *Shakespeare's Occasional Plays* (p. 2) considers only part of the internal evidence and concludes that the "'All the world's a stage' speech virtually establishes that it was simply written for the new Globe Theatre".
5. O. J. Campbell in his *Shakespeare's Satire* has stressed the element of satire in the play, and pointed to the probable influence of satirical dramatists like Marston, Ben Jonson and Chapman on Shakespeare.

*Celia*: . . . you'll be whipped for taxation one of these days.

*Touchstone*: The more pity, that fools may not speak wisely what wise men do foolishly.

*Celia*: By my troth, thou sayest true; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. (I. ii).

The passage is a topical allusion not only to the Bishop of London's 1599 ban on satirical writing of which there was a deluge by then, but also to the fact that satirists, turned dramatists, came to use the drama as a medium for satire. The traditional idea of the fool as satirist which belongs with "the fool" convention and the idea of the playwright as "Fool", an idiosyncratic association on the part of Shakespeare ("Alas, 'tis true, I have gone here and there, / And made myself a motley to the view". Sonnet 110), are involved here. Looked at in this light, if Shakespeare could have been thinking of Ben Jonson when he portrayed Jaques, Jaques' clamor for motley is meant to suggest the fascination of the role of the satirical dramatist for him.

6. See the chapter "Chapman, Marston, Dekker" by W. Macneile Dixon in *The Cambridge History of English Literature* Vol. 6. (1910 edn.) p. 44 for contemporary strictures on the physical appearance of Marston. Moreover, if Thersites in *Troilus and Cressida* is a caricature of Marston, as generally believed, the attribution of "Mastic" or "Mastiff" jaws to Thersites ("When rank Thersites opes his Mastic (Mastiff) jaws" I. iii. 73.) is another Shakespearean hit at Marston's ugliness.

7. R. H. Goldsmith in his *Wise Fools in Shakespeare* (1955) points out that the blustering fustian which Touchstone talks at times is a parody of Marston's bombast, p. 50. Incidentally, Goldsmith holds the view that Shakespeare "ridicules" Marston in his portrait of Jaques (pp. 91-92). The curious mixture of stilted bombast and a bald earthiness of utterance in Touchstone would suggest the same quality in Marston. So would the occasional, uncharacteristic moral sententiousness of Touchstone (II. iv. 49-52; II. vii. 22-28), and his parodic pedantry, and, especially, his Elyot-like play with high-sounding "ink-horn" terms (V. i. 41-52). Marston had a vice of using learned words unseasonably, for which he was flayed by Ben Jonson in his *Poetaster*. Moreover, there is the anecdote in the *Diary* of John Manning-

## QUERIES

*An unknown Lear?* — Thomas McLean, 26 Haymarket, was the publisher of Edward Lear's "Book of Nonsense". We have recently acquired a copy of "Day: A Pastoral", by John Cunningham (1729-1773), which also bears the McLean Haymarket imprint, and is dated 1854. McLean also published the second edition of the "Book of Nonsense" in 1856 before turning it over to Routledge. We can find no record of this 1854 book, although the British Museum lists an 1855 edition published by George Cox of London, "with twenty-seven engravings". Each of the twenty-seven verses is on one page, in a neat script, and above it a 5x4½" engraving, bearing a family resemblance to the work of Lear as reproduced in his "Journal of a Landscape Painter in Corsica". The introduction, addressed to "The Little People of Great Britain", has also a Learical quality,

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ham (1602-03) (p. 86): "Jo. Marstone the last Christmas he daunct with Alderman Mores wives daughter, a Spaniard borne. Fell into a strang commendacion of hir wit and beauty. When he had done, shee thought to pay him home, and told him she though[t] he was a poet. 'Tis true', said he, 'for poets fayne and lye, and soe dyd I when I commended your beauty, for you are exceeding foule'". Despite Manningham's "the last Christmas", there would seem to be enough in common between the anecdote and *As You Like It* (III. iii) to suggest that the anecdote could have been current in certain circles as early as 1599 and present in the mind of Shakespeare when he wrote the scene.

reading: "I have endeavoured to illustrate this Poem, in the hope of calling your attention to it, perhaps you will read it, probably learn it by heart, but if you wish to enjoy it, you must become like Your Humble Servant, An early riser. P.S. Books were written to be read, and intended to be used, therefore, as soon as you have done with it, lend it to one of your little friends who has not seen it. 'You know who'". Can anyone identify for us the anonymous artist and free us from the tantalizing speculation that this is an unknown "Lear". — *John M. Shaw, Curator, Childhood in Poetry Collection, Florida State University, Tallahassee*

"Rosebud" — In Orson Welles' classic film *Kane* the question about what the dying millionaire meant by his last word *rosebud* is left unanswered. Recently Mr Welles was asked on a television show whether he could tell the audience now the meaning of this cryptic expression. His response was more abstract than factual. Since the picture is tied in so closely with Coleridge's "Kubla Khan" (the pleasure palace being called Xanadu and lines from the poem being quoted at the outset), I wonder if some reader might detect a hidden Coleridgean reference? Surely the possibility, mentioned in the film, that it was the name of some obscure love of Kane's is not very convincing. More so is the suggestion that the word is a piece to the jigsaw puzzle mentioned (a favorite game of his second wife). My only guess is that there is allusion to the Sybaritic *Carpe*

*Diem* piece "Gather ye rosebuds while ye may", and that Kane was using the word *ironically*. (In other words, the rosebuds he gathered did not produce happiness for him in the long run.) Possibly another literary detective may come up with something more subtle. — *R. F. Fleissner, Wilberforce, Ohio.*

*Swan marks* — I believe they were used in the 17th century (earlier?), but what were they? Is there a list of them? Were they different — like cattle brands — and are there reproductions of them? — *John White, Jacksonville, Florida*

*MacArthur Day Schedule* — What is the source of the following diatribe, "A Schedule for MacArthur Day, Washington, D. C., 19 April 1951"? The schedule: "12:30 — Emerges from snorkel submarine and walks across water to the Watergate; 12:30 — Navy Band plays 'Sparrow in the Treetops' and 'I'll Be Glad When You're Dead, You Rascal You'; 12:40 — Leads parade to Capitol, riding pink elephant; 12:47 — Beheading of General Vaughan at the Rotunda; 1: — Congressional Speech by Him; 1:30-1:49 — Applause for Speech; 1:50 — Burning of the Constitution; 1:55 — Lynching of Dean Acheson; 2: — 21 Atom Bomb Salute; 2:30 — 500 naked DARs leap from Washington Monument; 3: — Basket-case lunch on Monument grounds; 3:01 — MacArthur's Ascension". Was this widely printed in the news media, and are there any important variations? — *Donald Plaque, Flagstaff, Arizona*

Irving refers to the President of the Bank of Poland — I am presently editing the letters of Washington Irving and would appreciate your help in identifying one of his references. On 22 July 1831 Irving reported to Livingston, U.S. Secretary of State, that "An Active negotiation is going on with the French and English governments, under the management of the president of the Bank of Poland, who is at present here [London]; the object of which is to obtain the intervention of those two powers in behalf of Poland, and it is thought the agent feels sanguine of success". Can you help me to identify the president of the Bank of Poland and suggest why he was acting in this capacity? — *Jenifer S. Banks, East Lansing, Mich.*

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## REPLIES

*Dying Thoughts* (III:71) — It is difficult to answer definitely how old beliefs found in folklore are, but this particular one seems related to the motif numbered D2012, "Moments thought years," in Stith Thompson's *Motif-Index of Folk Literature*, Vol. II (Bloomington, 1956; page 356). Reference is made there to Edwin Sidney Hartland's *The Science of Fairy Tales* (London: Walter Scott, 1891; pp. 226 ff.), and to other works. A related motif is the following, D2012.1: "King in the bath: years of experience in a moment". Query as to the reference made by Mrs Gaskell to a version of the latter motif was made in *Notes and Queries* for July 1971, page 263;

I believe that a published answer is forthcoming. — *Edgar C. Knowlton, jr, University of Hawaii*

"*The Italian Dickens*" (IV:120) — In "A Quartette of Italian Novelists", (p. 75), an anonymous article in *Blackwood's Edinburgh Magazine*, Vol. CXXXVII, January 1885, we read: "In 'Tesoro di Donina' (1873), Farina strikes his own keynote . . . The book earned for Farina the title of an Italian Dickens, one of those unfortunate designations that cling to a man, and are so apt to mislead". Salvatore Farina, the novelist, was born in Sorso on Sardinia in 1846 and died in Milan in 1918. Comparisons between Dickens and Italian novelists are not limited to Farina, however. For example, Professor Ernest H. Wilkins in *A History of Italian Literature* (Cambridge, Mass., 1952. p. 471) has commented on a similarity in the humor of Dickens and that of a contemporary of Farina, the more famous Antonio Fogazzaro (1842-1911). — *Edgar C. Knowlton, jr, University of Hawaii*

*Detective fiction as textbooks* (VIII:40) — Philip G. Anderson's "Murder in Medical Education", *Journal of the American Medical Association*, 204 (April, 1968), 21-25, suggests that the writings of Doyle, Amber, Simenon, Chesterton, Carr, and Stout are a "useful model for the study of puzzles, puzzle solving, and puzzle solvers" and speculates on "the value of the common murder mystery story" to the study of heuristics. — *Donald H. Cunningham, Southern Illinois University, Carbondale*

*Cannibalistic defenses* (VIII:153) — The classic-times tale about a town whose citizens resorted to cannibalism rather than surrender is the siege of Jerusalem by the Romans under Titus, A.D. 66-70. An extended description of the siege is given by Flavius Josephus in his work *The Wars of the Jews*. Josephus dwells upon the severity of the famine throughout his account of the siege. A particularly painful example of the cannibalism can be found in Book VI, Chap. 3 of the above work. The works of Josephus are available in the Loeb Classical Library. — *Naseeb Shaheen, Dept. of English, Memphis State University*

*Lane Cooper's Method of Concording* (X:27) — In Cooper's article, which was reprinted in a pamphlet, *The Making and the Use of a Verbal Concordance*, 1919, there are suggestions on compiling a concordance. The article appearing under the same title was published in *The Sewanee Review*, vol. 27, 1919, p. 188-206 and gives details on the manner in which Cooper's *Concordance to Wordsworth* was formed. A footnote in the article discloses *A Concordance to the Works of Horace* was prepared by the method described in the article. — *Jerome Drost, Buffalo, N.Y.*

*Hanns Hesse* (IX:135) — b. 22 Sept. 1895 in Munich, d. by accident 21 July 1935 during a skiing-holiday in the Alps in South Tyrol. In his time he was praised as one of the most talented Helden tenors of the German opera. His last engagement was at the Stettin Opera in 1934/35 where he was to sing

for only one season. It is one of life's ironies that in his last role as Pedro in Eugen d'Albert's *Tief-land* his words "Hinauf in meine Berge! Hinauf zu Licht und Freiheit!" should seal his own fate. He was an impulsive artist who put this element in his roles. It has been recorded that in the first few days at Stettin Hesse saved five people's lives from drowning and was awarded the life-saving medal "am Bande" by the president of the Stettin police. Biographic sources: *Deutsches Bühnen-Jahrbuch* (Berlin, 1936), vol. 47, p. 130; Wilhelm Kosch, *Deutsches Theater-Lexikon* (Vienna, 1953), vol. 1, p. 779. — *Hartmut Breitzkreuz, 34 Göttingen, Lotzestr. 9, West Germany*

*Pictorial calendar* (X:8) — Mr Cahill owns one of a series of calendars prepared for the use of the Abnaki Indians by Father Eugene Vetromile (1819-1881), a Jesuit missionary. (The term "Alnambay Patlias" after his name on the calendar signifies "Patriarch of the Indians" in the Abnaki language.) The Main Catalog of the Library of Congress records two copies of a similar calendar for the year 1876 in the collections of the Rare Book Division. The National Union Catalog contains only a report from the American Antiquarian Society, which holds the issues for 1859, 1866, 1867, 1873, 1874, 1875, and 1876. However, copies may well exist in other public and private collections.

Born in Gallipoli, Apulia, and educated there and in Naples, Father Vetromile became a Jesuit in 1840 and went to America in 1845. Here he continued his stud-

ies at the Jesuit college in Georgetown, D.C., was ordained priest in 1848, and in 1854 went to Bangor and Oldtown as a missionary to the Penobscot and Passamaquoddy Indians. Among his writings are books of religious instruction and rituals for worship in several Abnaki dialects, a history of the Abnakis, and a large dictionary (unpublished) of the Abnaki language. These and other items are described in Pilling's *Bibliography of the Algonquian Languages*. Father Vetromile was a corresponding member of the Maine Historical Society, and a brief sketch of his life and work by Hubbard Winslow Bryant, from which the biographical statements in this letter are derived, was published in the *Collections and Proceedings* of the Society, 2d ser., v. 1 (Portland, 1890), p. 309-312.

An article entitled "The Indians of Hudson's Bay, and Their Language", selected from Umfreville's "Present State of Hudson's Bay" by William Willis and published in the *Collections* of the Maine Historical Society, v. 1 (Portland, 1859), quotes Father Vetromile as follows on the Abnaki calendar and the names of the months: "The Indians commence the year from the new moon preceding Christmas; they count the months by moons, and the first day of each new moon is the first day of the month. As in some years there are thirteen moons, then the Indians skip the moon between July and August, and they call it Abonamwikizooos, let this moon go; January, Onglusamwessit, it is very hard to get a living; this was formerly called Mekwas'que, the cold is great; but after they were de-

prived of their rich settlements on the Kennebec, it is called as above. February, Taquask'nikizooos, Moon in which there is crust on the snow; March, Pnhòdamwikizooos, Moon in which the hens lay; April, Amusswikizooos, Moon in which we catch fish; May, Kikkaikizooos, Moon in which we sow; June, Muskoskikizooos, Moon in which we catch young seals; July, Atchit-taikizooos, Moon in which the berries are ripe; August, Wikkaikizooos, Moon in which is a heap of eels on the sand; September, Montchewadokkikizooos, Moon in which there are herds of moose, bears, &c; October, Assabaskwats, there is ice on the borders; November, Abonomhsswikizooos, Moon in which the frost fish comes; December, Ketchikizooos, the long moon. Kizooos is the term for moon, the other parts of the compound words are the qualifying terms".

— *Ruth S. Freitag, Library of Congress*

*Eskimo finger rings* (IX:153) — In Naomi Musmaker Giffen's book *The Roles of Men and Women in Eskimo Culture* (The University of Chicago Publications in Anthropology, Ethnological Series, 1931), the following statement is made: "Fringe, beading, and other attachments are more often used by women. The wearing of bead necklaces, bracelets, and ring and ear ornaments is principally confined to women, while in some localities bracelets are universal among both men and women, the men finding them useful in closing the cuffs of the kayak frock at sea. Formerly the wearing of ornaments among the Eskimo was confined entirely to the men, and in regions less

accessible to outside influence we find the women still almost or entirely without ornaments of this kind" (p. 50). References to the research dealing with ornaments are made to Whymper, Birket-Smith, Beechey, Elliott, Hall, Hawkes, Kroeber, Lanman, Lyon, Murdoch, Nelson, Petroff, Stefansson, Thalbitzer and Cranz. — *Jerry Drost, Buffalo, N.Y.*

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## EDITORS' NOTES & READING

Molesworth Street  
February 1972

### *Letter from Dublin*

THIS MONTH (1 February) saw the launching of the *Friends of Thoor Ballylee Society* at a press reception at the Bailey, Duke Street, in this graceful, slightly shabby, yet elegant city of Dublin. Senator Michael Yeats made a spontaneous and evocative speech in which he reminisced about his childhood. Mr Noel Lemass read a short script about Thoor Ballylee and the need for its continued preservation, its upkeep, and the enlargement of its still embryonic collection.

Yeats' tower house is in a beautiful, remote corner of Co. Galway, a few miles from Gort. It is a 16th-century tower, originally known as Islandmore Castle, and stands on a tiny island of the Cloone River. Yeats had stayed with the poet, Edward Martyn, at Tulira Castle, and he was introduced to Lady Gregory at Coole, and this fruitful association developed — enriched

by the circle of writers and painters — Shaw, O'Casey, A. E., J. M. Synge, Violet Martin, and others, who were it seems often at Coole. Yeats bought Thoor Ballylee and repaired it in the years which followed. His restoration took a great deal of time and money; he lectured in France and Italy to "earn enough to roof the castle". He eventually moved into what became his home, his monument and symbol. Ten years later he left it and eventually this de Burgo tower, one of thirty-two Norman towers built by this family of landowners in the area, gradually came to ruin again.

In June 1965, the centenary of the poet's birth, the tower, which had been restored by the Kiltartan Society, was opened to visitors — scholars, students and lovers of Yeats. There were many old Irish literary associations too. This was the magical place of the blind poet Raftery with his Gaelic ballads, many of which had been translated into English by Lady Gregory of Coole and others. Near to the tower had lived Mary Hynes, "the shining flower of Ballylee", and the memory of her living there sixty years before had been a source of continual inspiration to Yeats. He felt "... our feet would linger where beauty has lived its life of sorrow to make us understand that it is not of this world".

Unfortunately, already the tower's upkeep is proving much more expensive than was ever envisaged. The tower house in this quiet valley in the west of Ireland, has not attracted quite the increase of visitors that was expected. Its remoteness and isolation which so attracted Yeats, have also contrib-

uted to its present financial state. Shortage of funds has meant that many interesting and important relics, first editions, and manuscripts which have come up, have had to be passed over; all items which would have given extra richness and meaning to Yeats' castle home. Financial difficulties suggest that once again this land, which produces ruins possibly more quickly than any other, is threatening. To stave off the threat, the *Friends of Thoor Ballylee Society* has been founded. It is believed that the castle's potential as a cultural centre and meeting place has not yet been fully realised. Lectures, seminars, film shows, meetings, and publications would attract scholars and laymen alike, but for the moment this remains only a dream, for there is insufficient heating, fittings and money for its proper upkeep. If any reader can help in any way or would like further information regarding the *Friends of Thoor Ballylee Society*, please write to Miss Frances MacNally, the Curator, Thoor Ballylee, Co. Galway, Eire.

Rigby Graham

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In 1949 there appeared in South Pembrokeshire a magazine subtitled *A National Review, in English, of Welsh Arts and Letters*. Many of the writers who founded the magazine lived in Pembroke Dock: and for the first eight years of its life it was called *Dock Leaves*. The magazine provided a forum for Anglo-Welsh writers having connections with Wales either by birth or residence, but whose medium of expression was English; and it

encouraged good writing, in prose and verse, to entertain, inform and enlighten its readers. Gradually, the high quality of the material published — poetry, short stories, essays, articles and criticism — attracted growing interest in Great Britain and in other countries; and in 1957 the name of the magazine was changed to *The Anglo-Welsh Review*. The first editor was Raymond Garlick — a distinguished writer in prose and verse; and he was succeeded by Roland Mathias: poet, writer, broadcaster and scholar. Among many well-known literary figures who have contributed to *The Anglo-Welsh Review* are David Bell, Sir Idris Bell, Nevil Braybrooke, Aneirin Talfan Davies, Idris Davies, T. S. Eliot, Idris Foster, James Hanley, Daniel Jones, David Jones, Saunders Lewis, Louis MacNeice, Huw Menai, John Cowper Powys, Henry Treece, R. S. Thomas, Graham Sutherland and Sir Ben Bowen Thomas. Of the 44 numbers comprising Volumes 1 — 19, 18 numbers have been out of print or in very short supply. These are now being reprinted (by complete volumes where whole volumes are out of print or virtually so): Volumes 1–6 have three numbers each: volumes 7 onwards have two numbers each. Among the numbers that were out of print are the Memorial Number devoted to Dylan Thomas (13): the David Jones Number (16): An Anthology of Poetry (17): the John Cowper Powys Number (19): and Number 39, containing articles on and paintings by Ray Howard-Jones. All are again available from Wm Dawson and Sons, Ltd., Cannon House, Folkestone, Kent, England. Write for details.



# RECENT FOREIGN REFERENCE BOOKS

This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.

An invaluable reference work, even for the most skilled student of early printed books and the most competent Latinist, is Helmut Plechl, ed., *Orbis Latinus, Lexikon lateinischer geographischer Namen; Handausgabe; Lateinisch-Deutsch, Deutsch-Lateinisch* (Braunschweig: Klinkhardt & Biermann, 1971; 579 pp.; DM120.—), in a fourth edition revised from the work of Graesse and Benedict and with the collaboration of Günter Spitzbart. Who would guess that Moray Firth is Varae Aestuarium, that Saint-Cyr-du-Vaudreuil is Ruoli Vallis? He is a bit weak on the New World, failing to identify Puebla de los Angeles as Angelopolis (also the name used of Los Angeles, California, also omitted), and he gives the somewhat unusual Eboracensis nova civitas rather than Novum Eboracum for New York. But anyone who complains about sins of omission in such a vast field is captious.

Didrik Arup Seip, *Norwegische Sprachgeschichte* (Berlin: Walter de Gruyter, 1971; 533 pp., xxii pl. of facsimiles; folding map in pocket at end; "Pauls Grundriss der germanischen Philologie", Vol. 19; DM218.—), has been edited and expanded by Laurits Saltveit. In many respects the history of the Norwegian language is the most

revealing one for the development of Scandinavian linguistic tradition; and, moreover, the work is a model for similar histories of languages.

Carl Wehmer, *Deutsche Buchdrucker des fünfzehnten Jahrhunderts* (Wiesbaden: Otto Harrassowitz; New York, Abner Schram, 1971; 237 pp.; \$38.00), records 100 significant texts of German printers before 1501. They are in facsimile, with a commentary by Wehmer. Hermann Zapf designed the book.

R. F. Lissens, *Flämische Literaturgeschichte des 19. und 20. Jahrhunderts* (Cologne and Vienna: Böhlau Verlag, 1970; 337pp.; DM 28.—), is a survey of a "minor" Germanic literature not well known even among professional Germanists and comparatists in the United States. It is illustrated and thoroughly indexed.

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## BOOK REVIEWS

BAKER, James Thomas. *Thomas Merton, Social Critic*. 173 pp. Lexington: University Press of Kentucky, 1971. \$8.

For those familiar with Thomas Merton through his popular autobiography, *The Seven Storey Mountain*, Baker's title will seem a contradiction. Merton's account of himself as a young man, isolating himself from the world behind the walls of a Trappist monastery is more popularly known than are his later writings in which he mirrored the world from a monk's viewpoint.

The idea of rejecting the world to find happiness is attractive because it provides a scapegoat for unhappiness. The wars, racial and religious violence,

crime, poverty, starvation, and general unhappiness of our earthly environment make it easy to blame the world for our disenchantment. This thinking motivated Thomas Merton to enter the Trappist order. In his autobiography and early writings, Merton urged others to abandon the world and to seek their happiness in God through silence and meditation. *Thomas Merton, Social Critic* shows the progression in Merton's writings from this isolationist theology to a reconciliation with the world and a deep personal involvement with and commitment to his fellow man.

When the gates of the monastery closed behind him, Merton believed that he had seen the last of the world. He felt that his only social obligation was to pray for the spiritual welfare of his fellow man. But in attempting to break away from the world, Merton discovered how much a part of the world he was. Being human, he had carried the world with him into the monastery. And trying to reject the world did not bring him happiness. He had only attributed to the world those characteristics in himself which caused his unhappiness.

In his journals, Merton wrote often of being pushed into the spotlight by his monastic superiors. They wanted him to continue his writing as a source of income for the monastery. Merton felt that this was contrary to the spirit of his monastic vocation and interfered with his contemplation. Baker's book hints that there was another side to this story. Merton's unhappiness was more the result of conflict within himself. While he desired solitude and contemplation, he equally wanted to write and enjoyed the association with the world that writing provided. Baker quotes one of Merton's superiors who felt that given Merton's intellectual abilities and artistic personality, binding him strictly to solitude, silence, and contemplation would have endangered his mental health. Accordingly, Merton was allowed to continue his study and writing.

Merton emerged from the internal struggles of this early period of his monastic life with an awareness of the bonds between the spiritual and material in man. This growth in his thinking required that he re-establish the basis for his religious vocation. He now saw that one does not become a monk to

escape the world, but rather to find it. As Merton's thinking matured, he found that his contemplation, instead of leading him away from his fellow men, led him closer to them. He found God, first in his fellow monks, and then in all of mankind.

Merton's identification with his fellow men extended strongest to the suffering and the oppressed. His earliest writings had called on men to forget about the cares of the world and to return God to the center of their lives. Merton now realized that it was unrealistic to call for such a spiritual revolution, without at the same time pointing out that this spiritual revolution involved social changes. The suffering and unhappiness among men were largely the result of man's selfishness and greed. The spiritual revolution would be all sham if men did not at the same time change their attitudes and life styles.

In his books, articles, reviews and letters, Merton urged Christians to get involved in social problems. He wanted them to examine, through contemplation, their own activities, and those of their leaders and governments, and then to do whatever was necessary to change whatever did not correspond to Christian morality. He urged strikes against companies responsible for manufacturing nuclear weapons, and encouraged young men to refuse to fight in the armies of nuclear powers. He told American whites that they should trust the leaders of the Black Power movement. Merton demanded such involvement of all who called themselves Christians.

Liberals find it easy to identify with Merton's thinking. But Merton made no converts from outside these ranks. His liberalism did not extend to those against whom he wrote. Merton was convinced of his own righteousness. He could call down the wrath of God upon warmongers. He was free in his condemnation of militarist thinking. This positiveness in Merton's writings closes the door to dialogue. One does not convince others to change their way of life without exposing himself. He must be willing to admit the fallibility of his own thinking. He must attempt to understand his opponent's point of view, and to see his opponent as a source of good. Merton urged his readers to love the poor, the oppressed, the blacks, the communists,

As much as Merton had studied Gandhi and the principles of nonviolent revolution, he wrote little about loving also the rich, the oppressors, the racists, the bigots, the capitalists. This might well have changed, had it not been for Merton's accidental death in 1968.

*Thomas Merton, Social Critic* is enjoyable and provoking, but chiefly because of its subject matter. The book is a re-editing of Baker's doctoral dissertation, and often reads like a college research paper. The author tries too hard to establish Merton as the equal of Gandhi and King. He unnecessarily apologizes for and explains Merton's faults and shortcomings. Merton's early writings urging a rejection of the world were a necessary stage in the development of his thinking. They need not be apologized for. Nor is it necessary to explain Merton's oversimplifying of world problems as the result of his lacking full information because he was in a monastery. The complexity of the world is too often used as an excuse to remain silent and inactive.

However, Baker does remain close to his sources and provides a good summary of Merton's background and social thinking. For those unfamiliar with the social writings of Thomas Merton, this book will serve as a good introduction. — *Joseph E. Jensen, Medical and Chirurgical Faculty of the State of Maryland Library, Baltimore*

which present visually what is available in these particular fields.

This has now been translated from the German by Douglas Martin and published in England as *Landmarks in the Development of Writing and Printing Techniques*. *Landmarks* deals with the evolution of writing, pictorial representation and the way it came into closer correspondence with speech by stages; from primitive drawings by way of pictograms and cuneiform to alphabetic writing; the Greek alphabet, Roman capitals, and the way in which the evolution of writing instruments was conditioned by the writing surface; Gutenberg's invention of type casting, early printed books and the spread of the art of printing; its centres and those of papermaking in the 15th century; private presses, modern type founding and early methods of letter assembly; mechanical composition and recent developments; the invention of cylinder and rotary presses; flexography, stereo and electrotypes; methods of reproducing illustration; woodcuts, wood engraving, copper plate and steel engraving, etching; the production of line and half tone blocks through photography, etching and electronic engraving; photogravure, roto-gravure and the development of its machinery; Senefelder's inventions, autographic lithography and offset; collogtype and silk screen; and a note on the craft of hand binding and mechanised edition binding.

The book gives a technical outline which is crisp, lucid and easily read and to be assimilated by layman and specialist alike. It is written by a scholar and enthusiast and has been translated by a typographer who knows the subject and the Department of Writing and Printing Techniques intimately. He is a lecturer in the School of Graphic Design at the City of Leicester Polytechnic and has himself lectured on several occasions in Germany and was recently invited to deliver two papers at the International Buchkunst Ausstellung at Leipzig last year. Douglas Martin also ran the Orpheus Press in Leicester and Munich twelve or thirteen years ago and was responsible for, among other things, Rainer Maria Rilke's *Die Sonette an Orpheus*, copies of which are now much sought after. The translation has a quiet brilliance which is reflected in

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#### Letter from Leicester on *Landmarks*

In 1965 the Verlag Dokumentation München-Pullach produced a volume *Wegmarken der Entwicklung der Schreib und Drucktechnik* by Hans Karl Scholl. It marked the opening, in May of that year, of the Department of Writing and Printing Techniques in the Deutsches Museum in Munich. This book made no attempt to give a complete account of the development of writing and of printing types and techniques from their origin to the present, but what it did, and most successfully, was to give an outline and refer the reader to those parts of the Deutsches Museum

the fact that translator and typographic designer of this edition are one and the same man.

Thus one has a small, concise survey, clear and attractively produced, a book which fulfills so many conditions of content and presentation, with an obvious sympathy for and understanding of both.

The cover and dustwrapper are of particular interest, for they reproduce by lithography a block printed paper which probably dates from about the turn of the 19th century. It was part of a collection bought in Prague by Douglas Martin. This collection had been bound up by the binder to Otto, Count Stolberg, and contained a mass of bibliographical pamphlets and newsletters of various military campaigns, and these had been printed in a variety of towns throughout Europe, at Leipzig, Bmo, London, and elsewhere. The collection contained a variety of these block printed papers — which though they generally resemble and suggest Augsburg designs, could in fact have come from almost anywhere. They were generally wretchedly printed, crude and uneven, but they have a period charm and were widely used until well into this century. One still occasionally comes across examples of these blocks with their characteristic clusters of nail heads and pieces of bent metal, in sales and

junk shops in Prague and elsewhere. These blocks, like similar ones used for wallpaper and linings to chests and cupboards, were frequently quite small with a printing area of perhaps 10" x 15".

This cover is printed (albeit upside down!) and the lithography though understandably quite flat, has reproduced the unevenness of the inking, which on the original has oozed, spread and thickened, and the whole effect has a vitality characteristic of German Insel-Bucherei volumes of before the war. This volume of Scholl's *Landmarks* has at the same time something of the quality inherent in the best of present day German private presses; a certain sophisticated commercial flavour, quite different in kind from many normal "private press" books. *It is not offered for sale but is produced by the Leicester School of Printing which is part of Southfields College of Further Education, and copies may be obtained by writing to the Principal, E. Beech.* The edition is not large, I estimate perhaps 750 copies, and because a fair proportion of these are normally distributed to "prestige" rather than bookish people, the bulk of the edition is very likely to disappear. It would be right that some at least should get into libraries or bibliographical collections where they would be appreciated —  
*Rigby Graham*

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# AMERICAN NOTES & QUERIES

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April 1972

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PUBLICATIONS RECEIVED

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*FREE!* On application, one year's subscription to *AN&Q* for individuals who Reply to previously unanswered Queries, Vols. I-V, before the conclusion of Volume X.

## PUBLICATIONS RECEIVED

- Armstrong, Edward A. *The Folklore of Birds: an Enquiry Into the Origin & Distribution of Some Magico-Religious Traditions*. (1958). 2d Edn, Rev. & Enl. Illus. 284pp. N.Y.: Dover Publications, 1970. Paper, \$3.50
- Ballantyne, Robert M. *Hudson's Bay; or, Every-Day Life in the Wilds of North America*. . . (1848). Introd. by George Woodcock. xxii, 328pp. Rutland, Vt: Charles E. Tuttle, [1972]. \$8.25
- Binyon, Laurence, et al. *Persian Miniature Painting*. . . (1933). Illus. 212pp. N.Y.: Dover Publications, 1971. Paper, \$6.
- British Museum, *Treasures of the*. Ed. & Introd. by Sir Frank Francis. 439 Illus., 64 in Colour. London: Thames & Hudson, 1971. Price?
- Budge, E. A. Wallis. *Egyptian Magic* (1901). Illus. 234pp. N.Y.: Dover Publications, 1971. Paper, \$2.50
- Diethelm, Oskar. *Medical Dissertations of Psychiatric Interest Printed Before 1750*. 211pp. N.Y.: S. Karger, 1971. \$11.50
- Dunsany, Lord. *Gods, Men, and Ghosts: the Best Supernatural Fiction of Lord Dunsany*. Selected, with an Introd. by E. F. Bleiler. Illus. by Sidney H. Sime. 260pp. N.Y.: Dover Publications, 1972. Paper, \$3.
- Eliot, T. S.: *the Literary and Social Criticism*, by Allen Austin. (Indiana University Humanities Series, No. 68). 131pp. Bloomington: Indiana University Press, 1971. Paper, \$5.
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- Fà-hien. *A Record of Buddhistic Kingdoms*. Being an Account by the Chinese Monk Fà-hien of His Travels in India and Ceylon (A.D. 399-414) in Search of the Buddhist Books of Discipline. Trans. & Annotated by James Legge. (1886; 1965). Illus., incl. Chinese Text. 168pp. N.Y.: Dover Publications, [1971]. Paper, \$2.
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- Hurwood, Bernhardt J. *Passport to the Supernatural: an Occult Compendium From All Ages and Many Lands*. 319pp. N.Y.: Taplinger Publishing Co., 1972. \$7.50
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- Laude, Jean. *The Arts of Black Africa*. Trans. by Jean Decock. 201 Illus. Berkeley: University of California Press, 1971. \$12.
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(Continued on p. 128)

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# AN & Q

AMERICAN NOTES & QUERIES

EDITOR

Lee Ash

ASSOCIATE EDITOR

Louis A. Rachow

CONTRIBUTING EDITOR

Lawrence S. Thompson

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## NOTES

### THE FIRST GERMAN FAUST PUBLISHED IN AMERICA

THE IMPORTANCE OF GOETHE in the cultural life of 19th-century America has been so well documented that any further evidence may seem superfluous and all but impossible. Yet a footnote, in the form of a previously underestimated "first", may now be added to the towering superstructure of the bibliography on the subject.

From the time of Edward Everett's return from abroad in 1819, the fame of German literature and philosophy began to spread in this country. The foreign seeds were sowed here by Margaret Fuller, Emerson and others. Carlyle's influence was effective and in time copies of Goethe's writings appeared upon American shelves and articles on Goethe enriched American periodicals. James Freeman Clarke wrote in the *Western Messenger* (August, 1836): "Five years ago the name of Goethe was hardly known in England and America. . . . But now a revolution has taken place. Hardly a review or a magazine appears that has not something in it about Goethe". Margaret Fuller planned a biography

of the great German poet. At Harvard, at Longfellow's Bowdoin and elsewhere, German lessons and German readings prepared the ground for an understanding of that "restorer of faith and love" whose universality and whose affirmations began to infiltrate American transcendental thought.

Goethe's *Werke*, published in forty volumes between 1827 and 1830 at Stuttgart and Tübingen, were followed between 1832 and 1834 by fifteen volumes of the *Nachgelassene Werke*. These fifty-five volumes found their way to Emerson's shelves and when Elizabeth Peabody opened her Foreign Library at 13 West Street, Boston, Items 15-70 consisted of Goethe's *Sammliche Werke* in 55 *Banden*.

Of all Goethe's works, his *Faust* — that "national poem of the German people" — seemed most meaningful to the American mind. As Margaret Fuller put it in *The Dial* (July 1841): "Faust contains the great idea of his life, as indeed there is but one great poetic idea possible to man, the progress of a soul through the various forms of existence. All his other works . . . are mere chapters to this poem". *Faust* was known to this country both as part of the *Werke* and in translation. A copy of Lord Francis Leveson-Gower's verse translation of Part I (London: J. Murray, 1823) was in Thomas Dowse's library in Cambridge; Emerson read the Gower translation. Abraham Hayward's prose version, published in London by Edward Moxon in 1833, was the first translation to be published in this country, bearing the 1840 imprint of Lowell: Daniel Bixby; New York: D. Appleton and Company. A copy of that edition "in which Emerson wrote his name, is still in his house, at Concord".

The Hayward translation of *Faust* was also in Elizabeth Peabody's circulating foreign library despite the feeling expressed in *The Dial* (July 1841) that "All translations of Faust can give no better idea of that wonderful work than a Silhouette of one of Titian's beauties".

Although it appears to have escaped general notice, *Faust* in the original German was made available in this country three years before the American edition of the Hayward translation. The Curator of the William A. Speck Collection of Goetheana at Yale cites as the "earliest *Faust* in German with an American imprint" the 1864 edition published by S. R. Urbino of Boston and F. W. Christern and others of New York. Yet a generation earlier — in 1837 — a German *Faust* was published in this country. Its title-page reads simply: Faust./ Eine Tragödie/ von/ Goethe./ New-York:/ Zu haben in der Verlags-Handlung,/ 471 Pearl-Strasse./ 1837. An octavo of 432 pages, it contains both parts of *Faust* in continuous pagination with a second title-page, no more informative than the first, preceding the "Zweiter Theil".

This edition was actually published by the New York firm of Radde and Paulsen as the second volume of a five-volume set issued between 1837 and 1840 entitled MUSEUM DER DEUTSCHEN KLASSIKER and its appearance as part of a set is probably the reason why it seems to have eluded the bibliographers.

In their own way, Radde and Paulsen were sowing the foreign seeds as actively as Margaret Fuller and Elizabeth Peabody. William Radde and George Henry Paulsen were agents of J. G. Wesselhoef

and importers of French and German books. At 471 Pearl Street they offered the works of Jean Paul and Wieland, Schiller and Körner, as well as all the advantages of a German intelligence office and a homeopathic apothecary shop. Indeed in this the Verlags-Handlung resembled the Peabody bookshop where homeopathic remedies were also available along with German literature. Besides the works of Hahnemann, Radde and Paulsen sold tinctures, milk sugar, and homeopathic chocolate.

In 1840, when Elizabeth Peabody published a *Catalogue* of her Foreign Library, her fourteenth entry was "Faust, Tragedie von Goethe. (See Hayward's Faust.)" One wonders if this was a copy of the edition published in New York by Radde and Paulsen. Its appearance, preceding Miss Peabody's entry for the 55-volume set of Goethe's *Sämmtliche Werke*, seems to indicate that it was indeed a separate edition and if so it may well have been the Radde and Paulsen edition.

At all events, that New York firm merits the distinction of issuing the first German *Faust* with an American imprint and so of helping to stir up that tempest in the transcendental teapot that has been engaging the attention of scholars ever since.

Madeleine B. Stern

New York, N.Y.

Readers' comments on the desirability of a 10-year Cumulative Index to AN&Q would be welcomed.



# RESPONSE TO A NOTE ON MILTON AND COMMON PRAYER

BENJAMIN W. GRIFFITH'S NOTE, "Milton's Meditations and Sonnet XIX", AN&Q, (X: 7-8), invites response on two accounts, one interpretive and the other factual. His suggestion is that the content of the sonnet is related to Psalm 123, which the Book of Common Prayer directs is to be read on the Tuesday after the fourth Sunday after Trinity Sunday. Accordingly, he infers that Milton composed the poem near this date in early June 1655. But this is to assume that Milton still practiced the liturgy of his youth, the daily reading which the Book of Common Prayer enjoins. There is no evidence that he did so after the 1630s, and the entire tenor of religious developments which made it a crime to read the Prayer Book from 1643 to 1660 strongly imply that the dissenting Milton would not have done so.

Furthermore, as a matter of fact this Psalm was not prescribed in 1655 for the Tuesday after the Fourth Sunday. In those days of unhurried devotion the psalter was read all the way through every month, Psalm 1 appearing on the first day and Psalm 150 on the last. As a matter of fact, Psalm 123 was one of the readings for the 27th of every month. Only later were the readings adjusted more seasonally as they appear in the modern Book of Common Prayer which Mr Griffith consulted.

Wm B. Hunter, jr

University of New Hampshire

# "HETEROGENY" — A WORD HAWTHORNE MADE

ACCORDING TO AN ENTRY in his notebook dated 15 August, 1838, Nathaniel Hawthorne attended a commencement at Williams College, an occasion accompanied by what was, in effect, a country fair. He especially admired the spiel of "a pedler there from New York state, who sold his wares by auction . . .". Hawthorne wrote: "Sometimes he would put up a heterogeny of articles in a lot, — as a paper of pins, a lead pencil, and a shaving-box, — and knock them all down, perhaps for a ninepence".

Sophia Hawthorne edited *Passages from the American Note-Books* (1868) severely but silently except for two footnotes glossing vocabulary items. One of them comments on *heterogeny*: "This is a word made up by Mr. Hawthorne, but one that was needed". Curiously, it is not included in the *Dictionary of American English* or the *Dictionary of Americanisms*, and the more so since the passage is attractive mainly because it reveals Hawthorne's interest in vernacular speech and Sophia's pride in her husband's verbal inventiveness — or perhaps his verbal restraint, for he had more of the latter than the former. The *OED* does include *heterogeny*, defining it as "*concr.* A heterogeneous assemblage. *rare*". The *OED* cites as its sole example an excerpt from the above quotation taken from the 1883 edition of the *American Note-books*.

Hennig Cohen

University of Pennsylvania

## "ARANDA" IN BENITO CERENO

ONE OF THE CENTRAL FIGURES IN *Benito Cereno* is Don Alexandro Aranda, the owner of the *San Dominick's* slaves, whose corpse adorns the bow of the ship. Although Melville changed the names of other characters from Amasa Delano's original account in *A Journal of Voyages and Travels*, he may have retained the name "Aranda" for a specific reason: the Peruvian word *arana*, which derives from the Quechua *harana*, is very close to "Aranda" and carries a meaning which fits the theme and plot of *Benito Cereno*. In Peru, *arana* means "a lie, trick, fraud, trap, or snare". This meaning reinforces the symbolic irony of other names in the novel, such as "Cereno" (sereno means both "serene" and "watchman"), the *Bachelor's Delight*, and the *San Dominick*. The tie between "Aranda" and *arana* is supported by the setting of the trial in Peru.

J. Chesley Taylor

Washington State University  
Pullman, Washington

## FRANK NORRIS ON THE PURPOSE OF McTEAGUE

SHORTLY AFTER PUBLICATION of *McTeague*, the Philadelphia *Book News* carried an autographed statement by Norris which appears to have escaped the attention of scholars.<sup>1</sup> As the clearest and most direct expression of the purpose behind Norris' first major novel, this statement deserves to be recalled and given wider dissemination:

My chief object in writing "*McTeague*" was to produce an interesting story — nothing more. It has always seemed to me that this should be the final test in any work of fiction independent of style, "school," or theory of art. If I had any secondary motive in its production it was in the nature of a protest against and a revolt from the "decadent," artificial and morbid "prose fancies" of latter-day fiction. I believe that the future of American fiction lies in the direction of a return to the primitive elemental life, and an abandonment of "elegant prose" and "fine writing."

FRANK NORRIS

[Facs. autograph]

New York City, March 23, 1899.

Norris' identification of his "chief object" buttresses the evidence in his letter to Isaac Marcossion written just a few days earlier.<sup>2</sup> His admission of a "secondary motive" of "protest" and "revolt" against "decadent" contemporaneous fiction is unique and deserves particular attention.

Mukhtar Ali Isani

Virginia Polytechnic Institute  
and State University

1. "Aims and Autographs of Authors," *Book News*, 17 (May 1899), 486. This item is not listed in Kenneth Lohf and Eugene Sheehy, *Frank Norris: a Bibliography* (Los Gatos, California, 1959), nor have I come across any mention of it in critical or biographical literature devoted to Norris.
2. Letter dated March 14, 1899. *The Letters of Frank Norris*, Franklin Walker, ed. (San Francisco, 1956), pp. 30-31.

"Henry James and the  
Negro Question" —  
a Note.

See p. 127

## QUERIES

### *Philip Henry Gosse publications*

— I am working on a study of the English naturalist Philip Henry Gosse (1810-1888) and, although I have located a great deal of manuscript material left by him, there are still some items which I have not been able to find. I list here six pamphlets and tracts of which no copies have been traced.

1) The Antichrist: who or what is he? London: Morgan and Chase. *Advertised in The Revelation*, 1866, "to be published shortly".

2) Gosse's Gospel Tracts. 1-20. London [1859-61].

3) Gosse's Gospel Tracts. 2nd Series. Nos. 21-40. London [1861]. *Written in collaboration with Emily Gosse. The British Museum copies were destroyed by enemy action.*

4) Gosse's Narrative Tracts. *Written in collaboration with Emily Gosse. The British Museum copies were destroyed by enemy action.*

5) The great tribulation. A tractate mentioned in *The Mystery of God*, 1884, footnote on p. 95.

6) The 6000 years of the world's history now closing . . . London: Morgan and Chase, 3d. *Advertised in The Revelation*, 1866.

D. L. Wertheimer, Toronto, Canada

*Michael Gold (Granich)* — For a literary biography of Michael Gold, author of *Jews Without Money* (1930) and editor of *The Liberator* and *The New Masses*, can AN&Q help trace a private lo-

cation for two short-lived radical-bohemian magazines, published in Boston in 1916. They are called *The Flame* and *Insurrection*. Gold, who was then writing under his real name of Irwin Granich, was involved in the editorship of both magazines with Van Kleeck Allison. Location of files of the two magazines cannot be traced through the normal bibliographical channels and represent serious lacunae in my research into Gold's career. — *Kenneth W. Payne, Essex, England*

### *Papers of Benjamin Henry Latrobe*

— The Papers of Benjamin Henry Latrobe is searching for the correspondence (both from and to), other manuscript writings, published works, watercolors, sketches, and architectural drawings and plans of the great American architect for inclusion in a complete microfilm edition and a selective letterpress edition of his works. Persons or institutions owning or knowing the whereabouts of Latrobe works may write to Edward C. Carter II, Maryland Historical Society, 201 West Monument Street, Baltimore, Maryland 21201.

### *Continuous pagination including indexes*

— Although I have examined some tens of thousands of early printed books, I have never noted the earliest title which has the pagination of the index numbered continuously with that of the text. The practice of not numbering the index pages lasted into the early 19th century. What is the earliest known book to have index pages numbered in sequence with those of the text? The reason is, of course, that indexes were compiled after the author had his page proof.

But the compositor could still have added page numbers in sequence. Why didn't he? — *Lawrence S. Thompson, AN&Q*

*"The Perverts", by William Lee Howard, M.D., dedicated to E. A. Poe* — I cannot find any contemporary reviews or later references to this novel or its author. Who was he? The volume was published in New York by C. W. Dillingham Co. [c1901], and is, interestingly, inscribed "To the memory of Edgar Allan Poe as a tribute to his genius and in recognition of his struggles with a psychic incubus, this book is sincerely dedicated by the author". The curious blue cloth binding shows a silver outline of an heraldic shield of unusual shape bearing the bend-sinister gules marred by splashes azure — "the blot on the escutcheon". I would especially like to have citations to reviews or later references. — *Brian Payer, Portland, Maine*

*Linnean Society* (London) — Are there any records extant that indicate the size of the print order for the *Proceedings of the Linnean Society* (London) — *Zoology* Vol. III, 1859 (containing the Darwin/Wallace joint contribution)? Any clue to print orders in the midcentury will be helpful. — *Timothy Planter, Kansas City, Mo.*

*"Richmond shilling"* — What was (is?) it? — *Sam Meyers, Peekskill, N.Y.*

*"One salmon's head is worth all the frogs' heads in the world"* — Who said it and why? — *Margaret Porter, Marblehead, Mass.*

**FREE!** On application, one year's subscription to AN&Q for individuals who Reply to previously unanswered Queries, Vols. I-V, before the conclusion of Volume X.

## REPLIES

*M.A. as a "Free degree"* (X:71) — First, I believe Mr Cahill means a B.A. *Honours* degree (rather than Honors). Second, I think the fact is just the opposite of what is suggested: the M.A. which can follow (but not automatically) is neither "free" nor "given". As I understand it, the holder of a B.A. Honours degree from Cambridge (and Oxford, and, possibly, Edinburgh) can choose to remain a "member" of his college after the degree is conferred; for this there is an annual membership fee. After (five? seven?) years of membership, application can be made for the M.A., which is then conferred, apparently on the assumption that with this additional period of maturation, the holder of an Honours degree obviously is qualified for the higher degree. If you want to put it crudely, the M.A. is bought; there are no additional courses or examinations required. — *C. Donald Cook, Toronto*

*Chateaubriand quote from where?* (X:88) — The quotation is from Lucretius' *On the Nature of Things* II, ll. 1-2 "Sweet it is, when on the great sea the winds are buffeting the waters, to gaze from the land

on another's great struggles; not because it is pleasure or joy that any one should be distressed, but because it is sweet to perceive from what misfortune you yourself are free".

The translation of these lines into the quotation Chateaubriand used is further indicated in Henry P. Spring's *Chateaubriand at the Crossways; a Character Study. Analyzing the Non-Literary Sources of Chateaubriand's Opinions as Expressed in the Essai Sur Les Révolutions*. New York: Columbia University Press, 1924. — Jerry Drost, *Williamsville, N.Y.*

———. — The quotation in Chateaubriand's *Essai historique sur les Révolutions* comes from stanza 67 of Book III of Samuel Daniel's *The Civil Wars*. Looking "out at a little grate" on "the morning of that day, which was his last", Richard II exclaims: "Thrice happy you that looke, as from the shore,/ And haue no venture in the wracke you see;/ No int'rest, no occasion to deplore/ Other mens trauailes, while your selues sit free./ How much doth your sweet rest make vs the more/ To see our miserie, and what we beel/ Whose blinded Greatness, euer in turmoyle,/ Still seeking happy life, makes life a toyle". See Laurence Michel's edition of *The Civil Wars* (New Haven, 1958), pp. 145-146. — Anthony W. Shipps, *Indiana University Libraries*

*Trotsky Affair today* (VIII:74) — Although not a direct answer to the Query, readers may be interested in the very fascinating article by Christopher Weaver, "The As-

sassination of Trotsky" in *History Today*, October 1971, pp. 697-707. — James Klammer, *Seattle, Wash.*

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## EDITORS' NOTES & READING

Favoritism? Well, why not: every time we open a package of new Dover Publications we are pleased by the selection of titles and the excellence of the reprints (or original books, which are coming more frequently). This time it's the infamous *Malleus Maleficarum* of Heinrich Kramer and James Sprenger (circa 1486), with a famous introduction, bibliography, and notes by the scholarly Montague Summers. This is an unabridged republication of a 1928 volume, with the Summers Introduction prepared for a 1948 reprint. The exact reproduction is more readable though because of some amplification of type size on a whiter paper; so the well-made \$3.95 paperback is better than any other edition! Another reason to favor Dover!

Superb from a scholarly standpoint and from the standpoint of facsimile reproduction, is the *Capitulare de Villis. Cod. Guelf. 254 Helmst. der Herzog August Bibliothek, Wolfenbüttel*, herausgegeben und eingeleitet von Carlrichard Brühl (Stuttgart: Verlag Müller und Schindler [Sonnenbergstr. 55], 1971; 2 vols. [vol. I, commentary, glossary, bibliographical data, and transliteration, 63 pp.; vol. II, fac-

simile in exact format of original, 13 x 32 cm., 32 pp.]; "Dokumente zur deutschen Geschichte in Facsimiles", Reihe I, Mittelalter, Band I; DM180. —). The "Capitulare" is a decree relating to imperial villages and estates dating from about 812 A.D., and it is a basic source for our knowledge of mediaeval administration. The manuscript also contains ten letters from Leo III to Charlemagne and the "Breuium exempla".

A most unusual bibliography is the list of *American Indian Periodicals in the Princeton University Library* (1970). This "Preliminary List", compiled by Alfred L. Bush and Robert S. Fraser, reports on a collection begun with a conscious effort in 1967, a collection which includes only periodicals produced by or for the American Indian, and represents only periodicals having at least one issue in the Princeton University Library, whether in the original microform, or photographed copies.

The Associates of the John Carter Brown Library, at Providence, have published a magnificent catalogue of an exhibition, *The British Look at America During the Age of Samuel Johnson*, with an Address by Herman W. Liebert of Yale. The fully indexed catalogue of the 118 items exhibited is handsomely illustrated with facsimiles and other pictorial reproductions, and almost all items include explanatory annotations. Only 250 copies are for sale (\$10), and should be ordered from The John Carter Brown Library, Providence, Rhode Island 02912.

## RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

Gheeraert Vorselman, *Eenen nyenwen coock boeck. Kookboek samengesteld en van commentaar voorzien door Elly Cockx-Indesteghe* (Wiesbaden; Guido Pressler, 1971; 282 pp.; DM198. —), is edited from the *unicum* in the Rosenwald Collection of the Library of Congress. It contains some 500 recipes, recorded by Vorselman, a physician, with an eye to their medical value. Especially valuable are Mme. Cockx-Indesteghe's "lexicographical notes" which show the strong influence of Latin, French, and Italian on Dutch word formation in the field of gastronomic literature.

The rich collections of *Reclams Universal-Bibliothek* (Stuttgart: Philipp Reclam Jun.) defy the spatial limitations of this column and can only be mentioned by title, but they deserve at least this minimal attention. In the area of German literature there is Hans Jakob Christoph von Grimmelshausen, *Lebensbeschreibung der Erzbetrügerin und Landstörzerin Coutrasche* (1971, 179 pp.; UB 7998/99), edited by Klaus Haberkamm and Günther Weydt; Catharina Elisabetha Textor Goethe's *Briefe an ihren Sohn, Johann Wolfgang, an Christiane und August von Goethe* (1971, 327 pp.; UB 2786/89), edited by Jürgen Fackert from the surviv-

ing correspondence which Goethe did not destroy; Schiller, *Kallias oder über die Schönheit, Über Anmut und Würde* (1971, 173 pp.; UB 9307/08), edited by Klaus L. Berghahn; Adelbert von Chamisso, *Gedichte und Versgeschichten* (1971, 160 pp.; UB 313/14), edited by Peter von Matt; and in the invaluable series of "Erläuterungen und Dokumente", an innovation of Reclam of Stuttgart, Jürgen Hein's commentary and analysis of *Gottfried Keller, Romeo und Julia auf dem Dorfe* (1971, 88 pp.; UB 8114). In foreign literatures there is the very important parallel English and German text of *Englische Barockgedichte* (1971, 440 pp.; UB 9315-19/19a), selected, edited and annotated by Hermann Fischer; Geoffrey James Warnock, *Englische Philosophie im 20. Jahrhundert* (1971, 191 pp.; UB 9309/11), translated by Eberhard Bubser; *Bengalische Erzählungen* (1971, 103 pp.; UB 9306), translated and edited by Manfred Feldsieper; Boris Pasternak, *Sicheres Geleit* (1971, 133 pp.; UB 7968/69); and August Strindberg, *Der Vater* (1971, 69 pp.; UB 2489). Here is a sample which should tempt even the most impecunious reader to put in a standing order for the UB, the prototype of the "paperback", still the best and least expensive.

Recent Cambridge paperbacks include W. K. C. Guthrie, *Socrates* (Cambridge: At the University Press, 1971; 200 pp.; \$3.45), originally published Part 2 of *A History of Greek Philosophy*, vol. III (Cambridge, 1969); Guthrie's *The Sophists* (1971; 345 pp.; \$4.75),

originally published as Part I of *A History of Greek Philosophy*, vol. III (1969); and Richard Graham, *Britain and the Onset of Modernization in Brazil, 1850-1914* (1972; 383 pp.; \$3.95), originally published in the "Cambridge Latin American Studies", vol. 4 (1968).

The great *Deutsches Literatur-Lexikon*, founded by Wilhelm Kosch and continued by Bruno Berger with the collaboration of some of the ablest students of German literature is now in the third volume of the third and completely revised edition (Bern & Munich: Francke Verlag, 1971; 1047 cols.). It covers Davidis-Eichendorff. The bibliographies are necessarily selective, yet they provide an eligible point of departure for special studies. Thus the biography of Eichendorff is in cols. 1019-1021, his bibliography in cols. 1021-1046.

John Dunn, *Modern Revolutions, an Introduction to the Analysis of a Political Phenomenon* (Cambridge: 1972; 346 pp.; \$4.95), is a collection of case studies of Russia, Mexico, China, Yugoslavia, Vietnam, Algeria, Turkey, and Cuba, with an introduction on the ideological dilemmas of modern revolution and its analysts and a conclusion on approaches to the ideological assessment and causal explanation of modern revolutions. Here is a sound, perceptive, and well documented work; but it omits the most disastrous revolution of modern times, the *Machtübernahme* of the National Socialist Democratic Workers' Party in 1933. Comparison in more detail with the revolutions of the past such as

the Hussite, the French, and those of the two Americas would have been useful.

Jean Malignon, *Dictionnaire des écrivains français* (Paris: Editions du Seuil, 1971; 552 pp.), is an illustrated biographical dictionary of the truly great French writers. It begins with the troubadours and ends with authors born in 1914. There are 143 contemporary authors as against 138 for the nine earlier centuries. The articles are in a style both lively and learned, and the student of French literature will neglect this book at his own peril.

Andreas Heusler, *Deutsche Versgeschichte, mit Einschluss des Altenglischen und altnordischen Stabreimverses* (Berlin: Walter de Gruyter, 1968; 3 vols.; reprint of second ed., 1956; "Pauls Grundriss der germanischen Philologie", 8, i, ii, iii; DM102. —), is the classic work on the history of German (and early Germanic) prosody. The reprinting and updating of various parts of Pauls "Grundriss" is a major contribution to scholarship by the firm of Walter de Gruyter.

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## BOOK REVIEW

CAREY, George. *A Faraway Time and Place: Lore of the Eastern Shore*. N.Y.: Robert B. Luce (distributed by David McKay Co.), 1971. \$6.95

The "Eastern Shore" is that low, slender part of Maryland separated from the mainland by the Chesapeake Bay and bounded on the east by Delaware

and the Atlantic. Unlike its modern urban neighbor to the west, the Eastern Shore still maintains many of the earmarks of an earlier and simpler time. Its people are yet rural, racially homogeneous, and dependent upon the water for their livelihood. Oysters, clams, dredging — the bay dictates their lives. In this environment old-fashioned evangelical religion retains a vital hold on the people; the manners, language, and superstitions of the past linger on. A visitor from bustling Baltimore or Washington feels as though he has traveled not only a hundred miles but also a century back in time.

One immediately notices that the tempo of life is slower. Time seems something to be lived with, not fought against. The very vocations of the inhabitants provide leisure hours for conversation. On long winter afternoons around the heater in a country store, through drowsy summer evenings, on the slow journey to a fishing bank, during the calm periods that still a boat's progress, tales are swapped, exaggerations made and challenged, riddles posed. The uncertainty of sea, wind, and the catch give rise to "signs", good luck charms, methods of predicting the weather, ways to attract the wind. Without the competition until recently of movies and television, such folkways have survived and indeed almost thrived on the Eastern Shore.

Unfortunately the way of life described here which seems so nostalgic to most of us is destined to change. The beauty and serenity of the land and water are attracting increasing thousands of tourists, summer residents, and year round retirees. The imminent completion of a second bay bridge connecting Baltimore to the Eastern Shore will insure the continuation of the onrush. The entire character of the quaint section is being rapidly changed. The old customs will soon be a thing of the past; new tales and tokens will replace those that have lingered in virtual isolation from the East Coast megalopolis.

The primary value of George Carey's book is that it so faithfully captures and recreates this Eastern Shore lore that, though rich now, is soon to disappear as



a viable folk art. Until recently a professor at the University of Maryland, Dr Carey spent hundreds of hours roaming that portion of the Eastern Shore near Crisfield and Smith Island. Armed with energy, the right questions, and a tape recorder, he has elicited every conceivable kind of rural and water lore. Sitting around the country stores, interviewing old men and women who were reputedly the best story-tellers, oystering and dredging along with the watermen themselves, he had discovered and quarried an immensely rich lode of folklore. And he has transcribed these sayings with an authenticity of syntax, pronunciation, and earthiness that keeps them alive and vibrant. Never does his recounting bear the marks of pedantry or affectation. There is little analysis, and only a minimum of comparative comments, but his intention has been to capture the flavor of Eastern Shore lore, and that he has done with remarkable skill.

Certainly a case can be made that folklore reflects the historical experiences of a people, and the tales Carey relates on religious themes, for example, are indicative of the strong Methodist heritage of the region. Folklore keeps alive the memory of popular heroes and villains, remarkable occurrences, accidental phenomena, and so forth — the stuff for which archival evidence is usually lacking. Carey's recitation of dozens of stories, ghost tales, skilled pilots, lucky boats, famed strong men, home remedies for every conceivable affliction, charms for removing bad luck — all these help one to understand the past and present of the Eastern Shore.

Yet future scholars will be most thankful to Carey not for what these folktales indicate, but for his saving them from extinction. Saints and rogues, anecdotes and jests, tall tales and legends, folk speech and "belief tales", nicknames and courting habits, fools and heroes, even folk medicine — all are here in profusion. For example, if you have a baby born in your family, immediately "take it upstairs or hold it up high so that it will be high-minded". Want to remove a wart? "Go out in the woods and drive a nail in a tree. File on the

nail the number of warts you have. Then walk away and never look back, and your warts will disappear". Want to keep your dog or cat from straying? Then "measure their tail, pluck out one hair from their tail, and nail it to the doorsill". And if you're wise, you'll avoid "Lickin' Billy Bradshaw". Once in a fight he kicked at a man and missed, but his shoe came off and broke the boarding of a wall. If you need a breeze to fill your sails, toss a penny over your back. Or stick a knife in the mast in the direction you wish the wind to blow. And never paint your boat blue, for that only invites bad luck. Be careful if you tend to brag or exaggerate; on the Eastern Shore you might be bested. Haven't you heard about the canyon so wide that if you yelled just before bedtime the echo would waken you in the morning? Why, old Uncle Rubin of Tangier Island had such a mighty voice that when he hollered whoa to his team, horses two miles away stopped. These are kinds of voices that can really leave an echo.

Many of the stories Carey relates seem ridiculous, strange, maybe foreign. They represent the beliefs, speech, and customs of an America that is very alien to most of us. But it is an America that was once common, and the Eastern Shore was for decades a kind of living museum. Those days are numbered. Ocean City crowds and urban boating and fishing enthusiasts are gradually homogenizing all of Maryland. In an age of technology run wild and environmental destruction, in the frenzy of modern life, the lore of the Eastern Shore, preserved and revealed in colorful prose, provides a leisurely and vicarious escape into a seemingly faraway time and place where life was simpler; its joys, frustrations, and achievements felt first hand; and where there was a quiet harmony between man and nature. We are all the richer for having this experience available through the source book of author George Carey. Thankfully, the lore he lovingly relates can now never completely disappear. — *John B. Boles, Assistant Professor of History, Towson State College, Baltimore, Md*

## REVIEW LETTER

*Letter from London, January 1972*

MERVYN PEAKE

An exhibition of the work of Mervyn Peake (1911-68) was held in London during January 1972 at the National Book League, 7 Albemarle Street. Under the title *Word and Image III*, it followed Wyndham Lewis and Michael Ayrton, and preceded David Jones (*Word and Image IV*) which takes place during February.

I write this because I know that there is an increasing number of readers in the States who admire and collect the books and illustrative work of Mervyn Peake, and though the exhibition will certainly be past long before this note appears, copies of the catalogue are still available at £1.00, and this evokes much of the spirit of the exhibition as well as being a useful checklist for the literary (and other) excursions of this lyrical and imaginative genius.

Peake's wife, Maeve Gilmore, who was both inspiration and model for many of his drawings, paintings and illustrations, has written a sensitive, interesting and very informative introduction to the catalogue, which in feeling at least has more than a little in common with Helen Thomas' *As It Was*. She writes of his working life, his early but influential memories of his boyhood in China, and his first journey to the island of Sark in the early thirties, where he exhibited with the '20's Group'. She describes his wartime experiences in a devastated Germany, and his drawings of the horrors of the concentration camps, and the influence of all this on such a sensitive and perceptive being. After the war, in 1946, Peake returned to Sark where he lived for three years with his wife and young family in a near-idyllic life on this tiny island where he again busied himself drawing, painting landscapes and the Sarkees, writing *Gormenghast*. While trying to eke out a living he illustrated among other things *Treasure Island* (Eyre and Spottiswoode), *Household Tales* (Eyre and Spottiswoode), *The Quest for Sita* (Faber), and *Alice's Ad-*

*ventures in Wonderland* (Stockholm and Zephyr). Some of the paintings he did were exhibited at the Arcade Gallery and the Adams Gallery. Increasingly, however, the lack of immediate contact with publishers and others forced Peake, as it has done many before him, to return to England — first to Kent then to London, and Surrey.

The exhibition and the catalogue of course, deal with Peake's life and work, the parallel between his written and his visual work, the way each stimulated and influenced the other. There are the poems, published and unpublished, articles, drawings, paintings — from his early beginnings in 1923 and 4 right up to things published posthumously. In the catalogue, as in the exhibition, Maeve has re-created the spirit of questing happiness, the magic which was the man. There is only a hint of the tragic last decade, his illness and his decline. For those who knew something of his tragedy, there is perhaps rather more than a hint, for in looking for it with a sympathetic eye, some of the drawings and paintings half-anticipate, if unknowingly, what was to come — 'the tragic and lonely ending to a life that had always, whatever the stresses, seemed full of hope and gaiety'.

The spirit of the whole thing — exhibition, catalogue, writing, painting, drawing, his approach to life, his pictorial lyricism, was so intense at times as to verge on the ridiculous, which was both his protection and his weakness. This is summed up, perhaps most aptly, in the following story. 'Peake decided to go to France, and blindfolded, stuck a pin in the map of France. Having arrived at the randomly chosen Clermont-Ferrand, and deciding to sleep in the open, he threw his shoes at the nightingales, exasperated by their relentless singing'. — *Rigby Graham, Leicester, England*

Remember! Send comments  
on the desirability of a  
10-year Cumulative Index.

## NOTES

(Continued from p. 118)

### HENRY JAMES AND THE NEGRO QUESTION

HISTORIANS AND LITERARY CRITICS alike have noted that Henry James — like many of his English and American contemporaries — had strong, though not always well-defined, feelings concerning the race question.<sup>1</sup> James occasionally expressed anti-Semitic prejudices, and he seems to have disliked (with varying intensity) other immigrants from southern and eastern Europe.<sup>2</sup> When he returned to the United States for a visit in 1904, he saw the “immigrant intruder” everywhere and was somewhat disconcerted by the extent to which the “alien multitudes” had taken possession of New York City and New England.<sup>3</sup>

James’ view of the Negro question in the American South is not so well known. His attitude regarding this subject is best revealed in his reaction to a group of Negro porters he encountered in Washington during a trip through the southeastern United States in 1904: “I was waiting, in a cab, at the railway-station, for the delivery of my luggage after my arrival, while a group of tatterdemalion darkies lounged and sunned themselves within range. To take in with any attention two or three of these figures had surely been to feel one’s self introduced at a bound to a formidable question, which rose suddenly like some beast that had sprung from the jungle. These were its far outposts;

they represented the Southern black as we knew him not, and had not within the memory of man known him, at the North; and to see him there, ragged and rudimentary, yet all portentous and ‘in possession of his rights as a man’, was to be not a little discomposed . . . . One understood at a glance how he must loom, how he must count . . . [in the South]”.<sup>4</sup>

James concluded his brief commentary on the southern Negro and his place in southern life by noting that he felt no “urgency of preaching, southward, a sweet reasonableness about . . . [the Negro question]”.<sup>5</sup>

In his *Henry James and the Jacobites*, Maxwell Geismar has stated that “perhaps this was Henry James’s most profound betrayal of his democratic American heritage . . .”.<sup>6</sup> But did James’ disinclination to preach or moralize about the southern Negro question really constitute such a “betrayal”? First and foremost a literary artist, James’ central concerns lay elsewhere; in addition, James had had little actual contact with the Negro — and for that matter, with the “alien multitudes”.

For James and many of his contemporaries, the southern Negro question was simply a vaguely-defined problem best left for solution to those (in this case, white southerners) who supposedly had the greatest understanding of the problem. Believing that the “moral” sense of a work of art is wholly dependent “on the amount of felt life concerned in producing it”, James quite naturally explored moral issues in his fiction with perception and delicacy. Having

little sense of "felt life" with regard to the southern Negro, however, he perceived no need to lecture southern whites or moralize about the southern Negro question.

L. Moody Simms, jr

Illinois State University  
Normal, Illinois

1. E. g., Thomas F. Gossett, *Race: The History of an Idea in America* (Dallas, Texas, 1963), p. 305; F. W. Dupee, *Henry James* (New York, 1951), p. 236.
2. Henry James, *The American Scene* (New York, 1907), pp. 124-125, 255-256.
3. Dupee, *Henry James*, p. 236.
4. James, *The American Scene*, pp. 360-361.
5. *Ibid.*, p. 361.
6. Maxwell Geismar, *Henry James and the Jacobites* (Boston, 1963), p. 352.

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(Continued from p. 114)

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# AMERICAN NOTES & QUERIES

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May 1972

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NOTES

QUERIES & REPLIES

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- Bedford, Westchester County, N.Y. *Bedford Historical Records*, Vol. V: Land Records, 1689-1900; Bedford Land Records III (From Town Book III) . . . [Janet Doe, ed.]. 467pp. Bedford Hills, N.Y.: [Town Historian], 1972. Paper, \$5.
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- Campbell, Henry C. *Canadian Libraries*. 2d Edn, Rev. & Expanded. (Comparative Library Studies series). 114pp. Hamden, Ct: Linnet Books [Shoe String Press], 1971. \$5.
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(Continued on p. 144)

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# A N & Q

AMERICAN NOTES & QUERIES

EDITOR Lee Ash

ASSOCIATE EDITOR

Louis A. Rachow

CONTRIBUTING EDITOR

Lawrence S. Thompson

## NOTES

### SOME LATE 16TH- AND EARLY 17TH-CENTURY ANTEDATINGS OF THE OED

THE FOLLOWING MISCELLANY of the antedatings of the *OED* is mostly from Thomas Nashe,<sup>1</sup> but is enlarged with words from George Puttenham's *The Arte of English Poesie* and from two early English dictionaries, those of John Bullokar and of Henry Cockeram. When in two instances I have included several antedatings of the *OED*, the second and third citations are from Bullokar and Cockeram.

*affluence*. [*OED*, 3.ellipt., "profusion or abundance of worldly possessions; wealth", 1603]. Nashe, *Christs Teares over Ierusalem*, 1593 (II, 145): "Many of the Saints and Martyrs of the Primitiue Church, when they might haue spent theyr daies in all *affluence* and delicacy".

*anthropophagize*. [*OED*, 1623. (With the indication that no "actual instance of the word is known to us")]. *Christs Teares*, 1593 (II, 73): "Ratified it is (bad-fated Saturnine boy) that thou must be *Anthropophagiz'd* [Nashe's italics] by thine owne Mother".

*attic*. [*OED* *a.* and *sb.* 2, "having characteristics peculiarly Athenian; hence, of literary style, etc." 1633]. Cockeram, *The English Dictionarie*, 1623: "*Atticke*. Wittie".

*collachrymation*. [*OED*, "weeping together", 1623] Nashe, *The Vnfortunate Traueller*, 1594 (II, 305): "with a lustfull *collachrymation* lamenting my Iewish Premunire".

*combustion*. [*OED* 1. "action or process of burning", 1600]. Nashe, *Nashes Lenten Stuffle*. 1599 (III, 208): "the sacrificizing of it on the coales, that his diligent seruice in broyling and *combustion* of it".

*computation*. [*OED*, 1.b. "computed number or amount, a reckoning", 1713]. Puttenham, *The Arte of English Poesie*, 1589 (p.57): "not a bare number as that of the Arithmaticall *cōputation* is". Bullokar, *An English Expositor*, 1616: "*Computation*. An account, or reckoning". Cockeram, 1623: "*Computation*. An account".

*conjecturally*. [*OED*, "in a conjectural manner", 1594]. Nashe, *The Anatomie of Absurdity*, 1589 (I, 19): "which each amorous Courtier by his veneriall experience may *coniecturallie* conceiue".

*controverted*. [*OES*, ppl.a. †1. "made an object of contest", 1632]. *Lenten Stuffle*, 1599 (III, 215): "on bare suspitō in such cases shal but haue his name *controuerted* amongst the".

*cow-boy*. [*OED* 1. "boy who tends cows", 1725]. Cockeram, 1623: "*Bubulcitate*. To cry like a cow boy".<sup>2</sup>

*devolution*. [*OED* 1.i. *lit.* "rolling down", 1623]. Bullokar, 1616: "*Deuolution*. A rolling along". [*OED* 1.2. *fig.* "the rolling or passing on of time", 1630]. *Vnfortunate Traueller*, 1594 (II, 256): "The execution day aspired to his vtmost

*deuolution*". *Lenten Stuffe*, 1599 (III, 194): "in smal *deuolution* of yerres, from his throne he was chaced".

*deminitive*. [OED A.4. "of less size or degree than the ordinary", 1602]. *Lenten Stuffe*, 1599 (III, 147): "These be to notifie to your *diminutue* excelsitude".

*energetical*. [OED 3. "full of energy; . . . forcible, emphatic", 1631] Nashe, *Haue with you to Saffron-Waldon*, 1596 (III, 44): "In manie extraordinaire remarkeable *energeticall* lines".<sup>3</sup> Bullokar 1616, and Cockeram, 1623: "*Energeticall*. Very forcible and strong".

*epitomize*. [OED 1.b. "to summarize", 1624]. *Vnfortunate Traveler*, 1599 (II, 320): "It is not so naturall for me to *epitomize* his impietie".

*inclusive*. [OED 2. "characterized by being included or comprehended in something else", 1616]. *Lenten Stuffe* (III, 193): "that fable of *Midas* eating gold had no other shaddow or *inclusiue* pith in it".

*personate*. [OED 1. "to act or play the part of (a character in a drama or the like)" 1589]. *Saffron-Waldon*, 1596 (III, 23): "my selfe, whom I *personate* as the Respondent".

*personated*. [OED ppl.a. "feigned, pretended", 1606]. *Saffron-Waldon*, 1596 (III, 80): "the carrying vp of his gowne, his nice gate on his pantoffles, or the affected accent of his speach, but they *personated*".

*scaevity*. [OED "perverse, unlucky", 1656]. Cockeram, 1623: "*Scaevity*. Vnluckinesse".

*vociferate*. [OED 2. *trans.* "to shout out clamourously", 1748]. *Lenten Stuffe*, 1599 (III, 190): "a staffe in his hande and a kirchiefe

on his head, and very lamentably *vociferated* veale, veale veale".

James A. Riddell

California State College  
Dominguez Hills, California

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1. All citations of Nashe are from R. B. Mckerrow's edition of *The Works*, rev. F. P. Wilson, 5 vols. (Oxford: Blackwell, 1958), volume and page numbers are given in parentheses.
  2. Cockeram, source, Thomas Thomas' *Dictionarium* (5th ed., 1596), has: "*Bubucito*, . . . To crie like a heard-man".
  3. Nashe is apparently satirizing Gabriel Harvey's use of the word, which use would date it even earlier. I have not been able to locate the word in Harvey.
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## POPE'S HUMANITARIANISM

IN ONE CHAPTER of his *New Light on Pope* (1949) Norman Ault directs attention to Pope's "innate humanitarianism", a quality which had for more than a century been denied the "wicked wasp of Twickenham". Ault's chapter, "Pope and His Dogs", argues persuasively that the poet's humanitarianism, though demonstrable in a number of ways, is most interestingly seen in his passionate hatred of cruelty to animals in general and his passionate love of dogs in particular.

Pope's *Guardian* essay No. 61 (May 21, 1713) stands as his most thorough animadversion against all forms of barbarity to animals, with special attention to cruel sports and to culinary preparations which required lobsters to be roasted alive and pigs to be whipped to death. It is to Pope's



love of dogs, however, that Ault directs most of his attention; and to the catalogue of epistolary and poetic evidences submitted by him, I should like to add two remarkable instances which support the thesis that Pope's affection for dogs and his pleasant intimacy with a long succession of them as pets serve to soften the rough edges of the poet's character and to help establish his humanitarianism.

In his 1725 edition of Shakespeare's *Works* Pope had marked with approving commas a great many "shining passages" in the plays. Among these are two speeches which demonstrate his love of dogs. In *Two Gentlemen of Verona* Pope marked the witty and tender scene in which Launce complains that at his departure his family was weeping, "our maid howling, our cat wringing her hands", but his dog Crab shed "not a tear" (Act II, scene 3). Again in *Two Gentlemen of Verona*, Pope approved the second delightful Launce and Crab scene, in which Launce humanely takes upon himself the guilt for Crab's urinary indiscretion, but berates the poor animal for not following his master's example: "When didst thou see me heave up my leg and make water against a gentlewoman's farthingale?" (Act IV, Sc. 4).

There is, of course, enough humor in both to make them "shining" passages, but we can be certain that their selection was ultimately determined by the charm and perception in one poet's descriptions of another's favorite pets.

Arthur R. Huseboe

Augustana College  
South Dakota

## MELVILLE AND THE IRON CROWN OF LOMBARDY

THE BRIEF CHAPTER in *Moby Dick* entitled "Sunset" is an interior monologue. Melville's use of the convention is beyond the scope of this paper;<sup>1</sup> I will examine only one allusion in the chapter and attempt to explore the ways in which it illuminates the character of Ahab at this juncture in the novel.

The Iron Crown of Lombardy, housed in the cathedral at Monza, has an interesting history. Presumably a votive crown, being too small to be worn by anyone but a child, it is composed of a band of iron enclosed in a circlet made up of six separate pieces of gold hinged together and decorated with 22 jewels (mostly pearls and emeralds), 26 gold roses, and 24 enamels. Legend has it that the iron ring was hammered from a nail from the true cross brought to Constantinople by Helena, wife of Constantine.<sup>2</sup> Although the legend has been disproved, the crown can be historically associated with Christianity, for it was made at the command of Theodelinda, daughter of Garibald, Duke of Turin, and wife of Anthari, King of the Lombards. After Anthari brought unity to the anarchical Italian tribes, Theodelinda brought Christianity to Anthari and his unified nation.<sup>3</sup> The crown was later used in the coronations of the Holy Roman Emperors Charles IV and Charles V and, in 1805, the son of a Corsican attorney placed it on his head and crowned himself King of Italy.<sup>4</sup>

The varied associations of the crown can, I think, be applied to

Melville's Ahab, for, like Napoleon, Ahab is master of a nation, is motivated by a single idea of conquest, is defeated in a single decisive battle, and dies bound to an island far from land. Like Charles V, Ahab brings unity from national diversity only to have his creation crumble with his death.

The crown, a mixture of gold and iron from the cross, may be both a temporal crown and the Biblical Crown of Thorns. Ahab says that "the jagged edge galls me so".<sup>5</sup> This statement would tend to make a Christ-figure of Ahab (which he may be if the whale is Evil, but that is another problem) were it not for the fact that the beauty of the crown with its gold and jewels is emphasized; it is "bright with many a gem". The crown of gold thorns "dazzlingly confounds" Ahab, who sees "not its far flashings", and so pains him that his "brain seems to beat against the solid metal". Thus the secular is intermingled with the religious. Ahab can control his secular world, but he cannot wield absolute power over his mind or emotions. Like Christ, he is separated from society by his mission, but unlike Christ he brings death to those who follow him, not redemption.

To urge the validity of one reading over all others is to approach *Moby Dick* with a thesis and therefore, I think, to under-read the work. The gold and iron crown of Lombardy cannot be read apart from all the other golden and circular symbols in the story and thus will bear many more interpretations than the few I have suggested based on its historical associations alone. Simple equations do not

solve problems of Romantic symbolism.

E. Bruce Kirkham

University of North Carolina  
Chapel Hill, N.C.

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1. N. Bryllion Fagin, "Herman Melville and the Interior Monologue", *AL*, VI (1935), 433-434.
  2. Thomas Hodgkin, *Italy and Her Invaders* (Oxford, 1895), VI, 570.
  3. R. W. Church, "Lombards", *Encyclopaedia Britannica*, 11th ed. (New York, 1910), XVI, 933.
  4. Hodgkin, VI, 571.
  5. Herman Melville, *Moby Dick*, ed. Willard Thorp (New York, 1947), p. 157. All subsequent references are to this page.
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### LONGFELLOW'S "SLEEP" AND FROST'S "AFTER APPLE-PICKING"

THAT ROBERT FROST admired the poetics of Henry Longfellow and was in some measure influenced by him is generally known, albeit the specific character of that influence is at best vaguely understood. As a contribution to that understanding, one might well begin by examining Longfellow's sonnet "Sleep" (1875) as a highly probable source for Frost's "After Apple-Picking". So similar in theme, structure and tone are they that Frost's artistic conception for his poem could not have been merely coincidental.

The themes of both poems center about the narrator's world-weariness, his physical and spiritual fatigue and his desire for sleep as the only balm for his lassitude.

Each narrator suggests, moreover, that the sleep to which he refers is death. Longfellow makes that association in his last three lines: "Ah, with what subtle meaning did the Greek/ Call thee [sleep] the lesser mystery at the feast/ Where-of the greater mystery is death!"

Frost, with his dark "essence of winter sleep" and his "long sleep", unmistakably conveys the same impression, though in more suggestive and guarded terms. The falling apples and the conclusion of the autumn harvest both reinforce the death suggestion.

Although Frost's poem has precisely three times the number of lines that Longfellow's sonnet has, it unfolds in much the same way. Longfellow's narrator begins with a call for sleep ("lull me to sleep, ye winds") while Frost's declares that he is "drowsing off". Both speakers use eye and sight imagery. Longfellow cites the "hundred wakeful eyes of thought" and the "hundred wakeful eyes of Argus"; Frost has his narrator declare "I cannot rub the strangeness from my eyes". Both speakers refer to their physical pain. Longfellow's speaker wants his "pain released"; Frost's complains of the "ache" and "pressure of a ladder-round". As each poem moves toward its conclusion, the speaker cites some "authority" on sleep and death. In the Longfellow poem it is the "Greek"; Frost's more rustic and less classical-minded speaker would consult only the humble woodchuck.

The tone of each poem is one of obvious fatigue and weathered spiritual resignation. Longfellow's "For I am weary and am overwrought/ With too much toil, with

too much care distraught,/ And with the iron crown of anguish crowned." has a curious similarity to Frost's "For I have had too much/ Of apple-picking: I am over-tired/ Of the great harvest I myself desired".

Frost's indebtedness to his predecessor is, I think, obvious enough. Still temperamentally different from one another, Frost's only major departure from Longfellow was to substitute a sage and mature rusticity for Longfellow's allusions to classical mythology.

Kenneth T. Reed

Miami University  
Hamilton, Ohio

(Notes continued, p. 138)

## QUERIES

*Guides to local prostitution — and a word problem, "creole" —* In my collection of Kentuckiana I have a copy of the G.A.R. *Souvenir Sporting Guide to Louisville* (N.p.: Wentworth Publishing House, 1895; 29 pp.). On p. 29 there is the note that "Wentworth's Souvenir Sporting Guides have been published in the following cities: Chicago, World's Fair; New Orleans, Mardi Gras; Frisco Midwinter Fair; Memphis Spring Races. Will be gotten out in Atlanta for the Cotton States Exposition, also Dallas for the fight". The National Union Catalog shows no locations for any of these, or for the Louisville one, for that matter. I would like to have locations of any copies. Who and where was

the Wentworth Publishing Company? Undoubtedly the procurers of Louisville met all of the trains coming into the city and pressed the little pamphlets into the hands of those attending the encampment. The pamphlets were kept for practical use, one assumes, then en route back to home and family, the veterans were careful to destroy them; hence their rarity.

Another point on which I would like to have a commentary: Much as ethnic cuisine is popular today, so also was ethnic sporting popular in the last century, e.g., the ads for Signoretta Alfaretta (642 Green Street, p. 26), Jew Louie (612 Green Street, p. 7), and Molly McCormick (1027 Madison Street, p. 22), each of whom maintained a stable of girls of their national extraction. On p. 27 Sallie Scott (624 and 626 Green Street) and on p. 28 Kate Payne (640 Green Street) are advertised as "creole" houses. Does "creole" mean "Negro" in this usage? I suspect it does, but I would like confirmation. — *Lawrence S. Thompson, AN&Q*

*Origin of a black Judas* — One of the more controversial (yet perhaps aesthetically redeemable) aspects of the popular Broadway hit "Jesus Christ, Superstar" is the portrayal of Judas; he is depicted not only as black, but as heroic, thus lending a so-called Calvinistic tone to the production. Though the attempted vindication of Judas is evident elsewhere in modern literature (e.g., Robinson Jeffers' "Dear Judas"), I am curious whether the particular association of color and hero-worship here may not derive from the 1623 Folio version of *Othello*, where the Moor is desig-

nated (through a typographical slip, I suggest elsewhere) "the base Judean". Does the "Superstar" Judas have a truly meaningful basis elsewhere, or can it be that he is descended from such an *erratum*? — *R. F. Fleissner, Wilberforce, Ohio*

*Lakewood, N.J. references* — I would appreciate hearing of any references to Lakewood New Jersey (previously known as Bricksburg and Bergen Iron Works) in novels, poetry, or general literature. (I am already aware of Mary H. Norris's *Lakewood*, Edmund Wilson's "At Laurelwood", and the references in Roth's *Portnoy's Complaint* and Ginsberg's "Kaddish"). I would also like to know the date and place of composition of "The Pines" by Richard W. Gilder, — *Paul Axel, Newark, N.J.*

*M. S. Arnoni, writer* — Is he still writing and/or publishing? The only thing I have to go on is a friend's copy of "Rights and Wrongs in the Arab-Israeli Conflict", by Arnoni, published in 1967 by "The Minority of One Press", 155 Pennington Ave. Passaic, N.J. 07055. Many people would be interested in knowing whether he is still alive and writing, and how to reach him. — *Rita P. Solow, Somerville, N.J.*

*Solomon Barrett, jr* — Information wanted about him, author of *The Principles of Grammar . . . Founded on the Immutable Principle of the Relation Which One Word Bears to Another* (Boston: Ira Bradley, 1872, and possibly other editions). — *Robert Ian Scott, Saskatoon, Sask., Canada.*

## REPLIES

*Resurrected Bodies* (IX:122; r X:56 *addenda*) — Instances of exhumations in the 18th century are cited, though not at great length, in "Aram", *The Monthly Anthology* (Boston), Vol. 3 (September 1806), pp. 468-473. The disinterments are for the most part those of religious personages. Perhaps the best known of these, noted in the speech of one Eugene Aram as quoted by the anonymous author of the article, is this: "... in May 1732, the remains of William Lord Archbishop of this province were taken up, by permission, in this cathedral [Knarborough, England]".

In 1835 the skulls of Jonathan Swift and his Stella were taken from their burial place in the Cathedral Church of Saint Patrick the Apostle in Dublin. The basic facts of the removal, and of the examination of the skulls by Phrenologists, are recounted in Shane Leslie's *The Skull of Swift: an Extempore Exhumation*. — Frank K. Robinson, Knoxville, Tenn.

*Mr Dunn's Chinese Collection* (X:71) — Various citations indicate the following: *Mr Dunn's Chinese collection, in Philadelphia*. (Philadelphia: Brown, Bickling & Guilbert, printers, 1841). Consequently various editions of a descriptive catalogue were published entitled: *Ten Thousand Chinese things: a Descriptive Catalogue of the Chinese Collection, in Philadelphia; With Miscellaneous Remarks Upon the Manners, Customs, Trade, and Government of*

*the Celestial Empire*, by W. B. Langdon, Curator. 1839.

The collection was deposited in the Philadelphia Museum from which it was later removed to London in 1842 (reference: J. T. Scharf and T. Westcott, *History of Philadelphia*, 1884, v. 2. p. 948-949; copy not available for inspection).

A larger edition of the catalogue whose Chinese collection was exhibited at St George's place, Hyde Park Corner, London came out in 1842. Various editions of the catalogue were printed in England up to 1850. Consequently the Chinese collection was exhibited in Philadelphia and London.

Another edition of the descriptive catalogue was published in 1850 in New York. Nevertheless, to assure certainty there is in the Historical Society of Pennsylvania at Philadelphia Nathan Dunn's will . . . 1840-1844, Philadelphia, n.d. Can the disposition of the collection be gathered from the will? — Jerry Drost, Williamsville, N.Y.

(Replies continued  
on p. 143)

"Editors' Notes & Reading" and "Recent Foreign Reference Books" give way this month to the following long Note. These columns and Book Reviews will be continued in subsequent issues.

"DON DIEGO" AND THE  
BEFOULING OF  
ST PAUL'S CATHEDRAL

A "DON DIEGO" (cf. modern "Dago") was, in Elizabethan times, a generic and disparaging term for a Spaniard. It was in the late 16th century, however, that a certain infamous and anonymous Spaniard allegedly profaned St Paul's Cathedral by defecating in it, an act which earned him the ridicule of several contemporary dramatists. Some examples are Dekker and Webster's *Sir Thomas Wyatt* (ca. 1602), IV.ii.56-57 (ed. Bowers): "There came but one Dundego in England, and hee made all *Paules* stincke agen, what shall a whole army of Dondegos doe my sweete Countrimen?"; Beaumont and Fletcher's *The Maid in the Mill* (b. 1623), II.i. (Cambridge ed.): "Oh, Diego! the Don was not so sweet when he defumed the steeple"; and Middleton's *Blurt, Master-Constable* (1601-2), IV.iii.135-36 (ed. Bullen): "If you be kin to Don Dego that was smelt out in Paul's, you pack".<sup>1</sup>

Whenever allusions to this incident called for annotation in 19th-century editions of Elizabethan plays, editors were at a loss for facts upon which to base an explanation. The Reverend Alexander Dyce, in a note to his edition of *Sir Thomas Wyatt*,<sup>2</sup> confessed he could find no adequate explanation of the incident, and proceeded to quote an extract from an anonymous letter that contained but a vague mention of the affair.<sup>3</sup> William Gifford, who annotated the allusion to Don Diego in Dyce's

1833 edition of Shirley's *The Humorous Courtier*,<sup>4</sup> noted with diffidence: "The circumstance took place in St. Paul's, and merits no further notice". J. Payne Collier, finding a reference to the Spaniard in the first part of Thomas Heywood's *The Fair Maid of the West* (1609-10), IV.iv. (Pearson ed., II, 317), referred the reader to Dyce's note in the Webster edition "for a more minute explanation of the matter"<sup>5</sup> Modern editions of these plays, if they do choose to notice the reference, are hardly more helpful.

Regrettably, my own research<sup>6</sup> has produced no evidence which would conclusively confirm or deny the existence of a real Don Diego who did the foul deed imputed to him. There is, however, sufficient evidence to permit us to re-examine completely earlier notions of the origin of the allusion. On the basis of known facts, then, and in the absence of evidence that would invalidate it, I offer my conclusion: the proverbial canard in which a so-called Don Diego, or Spaniard, allegedly defecates in St Paul's Cathedral, or on its steeple, has no basis in fact; rather, it is a facetious distortion of an actual historic event — the destructive fire at St Paul's in 1561.

My reasons are as follows:

(1) On 4 June 1561, the steeple of St Paul's Cathedral was struck and destroyed by

. . . a marueilous great fyrie lightning, and immediately insued a most terrible hydeous cracke of thunder, suche as seldom hath been heard. . . . And some of the parish of saint Martins then being in the streate, dyd feele a marueylous strong

ayre or whorlewynd, with a smel lyke brimstone, comming from Paules Church, and withal heard the rushe of the stones which fell from their steples into the church. . . . Many fond talkes goe abrode of the original cause of this fier. Some say it was the negligence of plumbers [i.e., repairmen of the lead-covered spire]. . . . Others suspect it was done by som wicked practise of wildfyer or gunpouder, but no iust suspicions thereof by any examinacion can be founde hitherto. Some suspect con-iurers & sorcerers, whereof there is also no great likelyhode. . . . The true cause as it semeth, was the tempest. . . .<sup>7</sup>

This holocaust was the most momentous event that ever occurred at the Cathedral; it was memorialized by English, French, and Latin pamphlets,<sup>8</sup> and by a contemporary ballad.<sup>9</sup> The event had the widest publicity, and was to be exceeded in importance only by the Cathedral's total destruction in the Great Fire of 1666. On the other hand, profanations such as gambling, brawling, and horse-dealing were so commonplace at Paul's throughout this period,<sup>10</sup> that it is unlikely that any one instance would command more than scant attention, or have sufficient notoriety that an allusion to such an incident would be understood by more than a few members of a playhouse audience. To my knowledge, allusions to the Diego's desecration occur for the most part in the drama, where a wide general knowledge of allusions may be presumed. No other facts, except for these casual allusions, support the historicity of the Diego's infamous deed.

It is my contention, therefore, that if the doer were important

enough to be recognized as a Spaniard, and to be for more than thirty years the object of reproach in the public playhouses, then there is a strong likelihood there would be some other evidence, from published or unpublished sources, to substantiate the incident. Because such evidence is lacking, we are permitted to look to the Fire of 1561 as an event of transcendent importance, one whose undoubted momentousness would impress St Paul's — and particularly its steeple — on the public's consciousness in the form of a saying or story.

(2) Beaumont and Fletcher's allusion to the incident in *The Maid in the Mill*, cited above, makes specific reference to the steeple: "Oh, Diego! the Don was not so sweet when he perfumed the steeple". Yet, the steeple of St Paul's was destroyed by the fire in question and never re-erected!<sup>11</sup> Before its destruction, the steeple was the admired subject of several ballads,<sup>12</sup> for the tip of its noble spire had stood approximately 520 feet over the center of London for over four hundred years.<sup>13</sup> Therefore, it is more reasonable to believe that if the authors of this play were going to recall the fame of Paul's steeple nearly fifty years after its destruction, the fact of the steeple's melodramatic demise would be far more memorable than a trivial — and for that time not really unusual — profanation.

(3) Permit me now to re-examine in a new light certain details of the "Poules Burnyng" pamphlet, quoted above. To a bystander or to one who had first-hand information about the Paul's fire, the "most terrible hydeous cracke of thunder"

could suggest, by means of a sort of Rabelaisian or "folk" analogy, comparison to the excremental function. Similarly, the strong rush of "ayre or whorlewynd, with a smel lyke brimstone" affords an all too obvious comparison. The pamphlet, moreover, quite clearly hints that the origin of the disaster was veiled by mystery, and that "many fond talkes" were provoked about this matter. It is not improbable that one or more irreverent wags saw the humorous possibilities in what was described as an extraordinary "cracke of thunder" and a "smel lyke brimstone" and gave rise to the Don Diego story by way of a facetious explanation.

(4) Although the pamphlet attempts to allay fears that foul play was involved in the disaster, it does state that "som wicked practise of wildfyer or gunpouder" was suspected — this, despite the fact that eye-witnesses reported seeing the "speare pointed flame of fier" descend upon the church!<sup>14</sup> It may now be perceived just how, if indeed the fire gave rise to a facetious explanation as to its origin, the resultant joke or saying came to involve a "Diego", the uncomplimentary term for a Spaniard. This is not difficult to understand when one recalls that anti-Spanish popular sentiment, stimulated by national feeling and religious antipathy, had been fermenting in England even before Elizabeth came to the throne. Because Paul's was esteemed almost as a national monument, there could be no more fitting object for an act of Spanish reprisal. The attribution to a Spaniard could thus have become an appropriate part of the bawdy joke

— for apparently everyone knew the real cause. Like most good jokes, this one had the cachet of plausibility, provided in this instance by a pervasive distrust of Spanish treachery. And the joke would be the more forceful for its being made at the expense of Spanish immodesty.

Can there not also be significance in the name ascribed to the Spaniard? In every instance that he is mentioned by name in connection with the infamous deed, without exception it is with the generic and disparaging term, "Don Diego", "Dundego", etc., and never with any part of a proper name. Admittedly, this fact alone tends neither to support nor deny my theory, because that may be the term by which the alleged defiler of St Paul's came to be known. Yet it may be urged that the unexpected use of a single, impersonal slang term for him does lend credence to my contention that this "Diego" has merely a figurative, or abstract, reality. It may well be that he, like the apocryphal "monsters" celebrated in popular broadside ballads, has no existence apart from a facetious saying that was fabricated to explain the Cathedral fire.

(5) For the reasons that the story was an off-color one, and for the fact that at its inception the story could instantly be recognized for a preposterous distortion of the St Paul's fire, I maintain that this is the very type of tale that could be expected to remain in an oral tradition for a long time. It is not, therefore, unusual that the first written reference to the story — as nearly as I can determine — occurs



in a work published thirty-five years after the fire. This is Sir John Harington's ribald dissertation upon indoor plumbing, *The Metamorphosis of Ajax* (1596). In a section of this work in which the protagonist, A Jax (with a pun on "A Jakes", an outdoor privy), is defended against his detractors, this reference is found: "At last to take up the quarrell Sir M[atthew] A[rundell] and M[aster] R[alph] S[heldon] set downe their order, that he should not be called Capitaine A JAX, nor Monsieur A JAX, but Don A JAX . . .".<sup>15</sup>

Elizabeth Donno, the recent editor of *The Metamorphosis*, provides in a footnote the annotation to this passage that Harington himself wrote in the margin of the Markham-Wrenn copy of his work: "Don Aiax/ because of/ Don Diego &c". In her footnote, Miss Donno gives the "Diego" allusion its traditional explanation, and refers the reader to an insulting commentary about Harington's work contained in a letter written by Thomas Nashe to one William Cotton, about whom no precise information is known. Miss Donno surmises that Nashe's antagonism to Harington stems from the unflattering epigram Harington had written during the Nashe-Harvey controversy. Be that as it may, the letter itself has a fascinating literary history, for when Dyce printed an excerpt from it to help explain a puzzling "Diego" allusion in his edition of Webster's *Sir Thomas Wyatt*, he was able to identify neither of the correspondents. It was R. B. McKerrow who took up the letter that Dyce had found among the manuscripts of Sir Rob-

ert Cotton at the British Museum (Julius C. III, fol. 280), and who, on the basis of internal evidence, identified Nashe as its author and placed its date at some time between August and October 1596.<sup>16</sup>

It is hardly surprising that Nashe chose obscenities to express his distaste for Harington's work, for its subject-matter fairly invited such a terminology:

Only mr Harrington of late hath sett vp sutch filthy stinking iakes in pould churchyard, that the stationers wold giue any mony for a couer for it, what shold moue him to it I know not, except he meant to bid a turd in all gentle readers teeth, or whereas Don Diego & Brokkenbury<sup>17</sup> beshitt poulds, to preuent the like inconuenience, he hath reuiued an old innes a court trick of turning [it] out in a paper. . . .<sup>18</sup>

Although the letter contains the most explicit word ever to describe the Diego's alleged defilement, it appears in a non-literal context. For this reason, we are not *compelled* even here to take literally the act imputed to Don Diego; because the entire passage conveys a metaphoric idea, the allusions to Don Diego and one "Brokkenbury" may also be interpreted metaphorically. Thus, these two men may be the authors of "smelly" or otherwise "offensive" publications, now long-lost, which the two attempted to foist upon the public at the famous booksellers' stalls surrounding the Cathedral.

The letter provides no clue as to the date of the alleged profanation. But, because Harington's marginal annotation to his *Metamorphosis* is so casual, and because Nashe in

his letter assumes familiarity with the incident on the part of his correspondent, it is not unfair to claim that the joke was, by 1596, proverbial.

To be sure, by the time the joke was first preserved in a play — probably Middleton's *Blurt, Master-Constable* (1601-2) — it could doubtless be accepted familiarly, at face value, for the historic event that gave rise to it had by then been long forgotten. Finally, that the joke was kept alive for as long as it was can be attributed, first, to the obvious fact that repeated performances of plays mentioning it made it continuously topical; and second, to the lingering ill-feeling toward Spaniards which persisted in England long after the Spanish Armada was defeated.

The origin of the story that a Don Diego "made all *Paules* stincke" has intrigued not only a number of editors of Elizabethan plays, but doubtless generations of readers as well. It may be a mystery that will never be solved to everybody's satisfaction. Although the theory propounded by this paper — that the Diego is the fictional, facetious "destroyer" of the steeple of St Paul's — may seem to be based on arguable evidence, it has logic, and the linguistic principle that makes it possible is actually quite simple.

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Until conclusive evidence is found that there *was* a defiler of St Paul's Cathedral, there remains the strong possibility that he existed not at all.

Brownell Salomon

Bowling Green State University  
Bowling Green, Ohio

1. Cf. also Marston's *The Malcontent* (1604), II.iii.195; Shirley's *The Humorous Courtier* (ca. 1631), IV.ii.
2. *Works of John Webster* (1830), IV, 293.
3. R. B. McKerrow later identified its author as Thomas Nashe; it is discussed farther on.
4. See footnote 1.
5. J. P. Collier (ed.), *Shakespeare Society Publication No. 42* (1850), p. 80.
6. In annotating this allusion for my critical edition of Heywood's *The Fair Maid of the West* (Part I), unpublished doctoral dissertation, Tulane University, 1966.
7. "The True Report of the Burnyng of the Steple . . . of Poules . . . 1561," a rare pamphlet having the pressmark of 17 June 1561, from *Documents illustrating the history of S. Paul's Cathedral*, ed. by W. Sparrow Simpson, 1880. Johnson Reprint of *Royal Historical Publications*, new series, Vol. 26 (New York, 1965), pp. 121-24.
8. *Ibid.*, pp. 203-6.
9. *Ibid.*, pp. 126-27. Called "The Burning of Paules" (ca. 1561), it also appears in *Extracts from the Registers of the Stationers' Co.*, ed. J. P. Collier, Shakespeare Society Publications, Vol. 1, p. 40.
10. *Ibid.*, pp. 124-25.
11. See entry, "As old as Paul's steeple," *Oxford Dictionary of Proverbs*.
12. *Documents . . . of S. Paul's*, Appendix, p. 210.
13. *Ibid.*, Appendix, p. 191.

# REPLIES

(Continued from p. 137)

"Teddy-bear" (X:53) — Partridge's *Dictionary of Slang and Unconventional English* (7th ed.) suggest teddy bear as a toy named after Theodore (Teddy) Roosevelt who brought back from his big-game hunting expedition baby bears for the Bronx Zoo. An interesting exploration of a word and possible slang connotations is reported in *American Speech*. Responding to teddy-bear as a feminine wearing apparel the report goes on to indicate that the apparel is "a sort of overall piece of underwear . . . which is known as a teddy. I would suppose that this was so-called from its real or fancied resemblance in general shape (or shapelessness) to the teddy-bear. That is to say a lady so clad, without her drawing-room habiliments added, was conceived to resemble a teddy-bear. If this supposition of transfer of allusion is cor-

rect (and I am certain it is) it is not merely interesting, but also ironic, when one considers the late Colonel's gesturings as a raw red-blooded he-man. Certainly there is something almost dreadful in the notion of the Big Game Hunter and the Big Stick Wielder's nomenclatural sponsorship of a bewitchment of the boudoir — the lion and the lingerie lying down together, so to speak". — *Jerome Drost, Buffalo, N.Y.*

[Editor's Note: Our inquirer suggested the possibility (?) of a somewhat more pornographic definition].

*Swan marks* (X:103) — The Query bothered my sleep, so I dug around my unconscious and did a little searching for a recollection. Following is a Sotheby (London) auction catalogue description for a sale on 30 April 1968, p. 102. I believe that Sotheby's excellent cataloguer has given some pertinent information for the Reply. The auction records show that the manuscript described brought £320/ — *Editor:*

14. *Ibid.*, p. 121.

15. Elizabeth Story Donno (ed.), *Sir John Harrington's A New Discourse of a Stale Subject, Called the Metamorphosis of Ajax* (London: Routledge and Kegan Paul, 1962), pp. 260-61.

16. R. B. McKerrow (ed.), *The Works of Thomas Nashe*. Reprint ed. by F. P. Wilson (Oxford: Basil Blackwell, 1958), Vol. V, Appendix D, p. 193.

17. "I can learn nothing of him" (McKerrow's footnote); the name is not in the *D. N. B.*

18. Nashe, *loc. cit.*, p. 195.

[Lot] 454 SWAN MARKS. CATALOGUE OF UPWARDS OF 450 MARKS USED BY OWNERS OF SWANS, manuscript on vellum, 42 leaves, the marks drawn in black ink, 12 to a page, in double rows between red rules, spaces for some marks left blank, many of the marks having the swan owner's name inserted in red or black ink, with some later additions, 5 vellum endleaves bearing various seventeenth-century MS entries, including the ownership inscription of Thomas Peirson, dated 1637, and emblazoned arms which, in the Visitation of Cambridgeshire, 1619, are ascribed to Thomas Person or Peerson

of Wisbech, also, on the same leaf, the later signature of Sir Lewis Jarvis, bound in 4 strips cut from a fifteenth-century (?) liturgical manuscript and calendar, rubricated, bearing a few early manuscript notes of obits, etc., the MS strips worn, outermost strip or cover repaired, sewn to original thongs, stitching renewed, in red morocco pull-off slip case. oblong sm. 8vo (155mm. by 70mm.) [First quarter of 17th Century (?)]

\* Manuscript records of swan marks are rare. The present manuscript begins with Royal swan marks, the first mark having above it the initials I[acobus] R[ex], followed by marks of the Dukes of Norfolk and Suffolk, of the Earls of Huntingdon, Essex, etc. The inclusion of many Cambridgeshire and Fenland swan marks strengthens the probability that the arms attributed to Thomas Peerson of Wisbech, are, in fact, his, and that he was Royal Swan Master for the region, or his deputy.

## PUBLICATIONS RECEIVED

(Continued from p. 130)

- McClintock, Francis Leopold. *The Voyage of the 'Fox' in the Arctic Seas: a Narrative of the Discovery of the Fate of Sir John Franklin and His Companions* (1860). Introd. by William C. Wonders. Illus., incl. Fold. Maps. xl, 375pp. Rutland, Vt: Charles E. Tuttle, [1972]. \$8.25
- Melville's Drive to Humanism, by Ray B. Browne. 394pp. Lafayette: Purdue University Studies, 1971. \$7.50
- (Poetry). *Best Poems of 1970: Borestone Mountain Poetry Awards*, 1971 . . . Vol. XXIII. 126pp. Palo Alto, Calif.: Pacific Books, 1971. \$4.50
- Ross, Alexander. *The Red River Settlement: Its Rise, Progress, and Present State, With Some Account of the Native Races . . . to the Present Day* (1856). Introd. by William L. Morton. xxviii, 416pp. Rutland, Vt: Charles E. Tuttle, [1972]. \$8.25
- Shakespeare's Use of Music: the Histories and Tragedies*, by John H. Long. Incl. Music Facs. 306pp. Gainesville: University of Florida Press, 1971.
- Shepherd, Walter, comp. *Shepherd's Glossary of Graphic Signs and Symbols*. [Thousands of systematically classified symbols]. Facs. Illus. 597pp. N.Y.: Dover Publications, 1971. \$15.
- Tar River Poets* [Julia Fields, Ted Malone, Phyl, Karen Ray Dawes, etc.]. Winter, 1972: The Julia Fields Issue. Ed. by Vernon Ward; Art by Ted Malone. (Poetry Forum Series, No. 11). 42pp. Greenville, N.C.: East Carolina University, 1972. Paper, \$1.
- Tate, Allen. *The Translation of Poetry*. Address and Panel Discussion Presented at the International Poetry Festival Held at the Library of Congress, 13-15 April 1970 . . . Published for the Library of Congress. 40pp. Washington: [Supt of Documents, GPO], 1972. Paper, 30¢
- Viereck, George Sylvester. *German-American Propagandist*, by Niel M. Johnson. Illus. 282pp. Urbana: University of Illinois Press, 1972. \$9.95
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- (Acronyms & Initialisms). *Reverse Acronyms and Initialisms Dictionary*. 1st Edition. A companion to *Acronyms and Initialisms*. Ed. by Ellen T. Crowley & Robert C. Thomas. 485 double-col. pp. Detroit: Gale Research Co., 1972. \$27.50
- Baughman, James P. *The Mallorays of Mystic: Six Generations in American Maritime Enterprise*. (American Maritime Library, 4). Illus. 496pp. Published for the Marine Historical Association, Inc., Mystic Seaport. Middletown: Wesleyan University Press, 1972. \$17.50
- Beardsley's Illustrations for "Le Morte Darthur". Reproduced in Facsimile from the Dent Edition of 1893-94. Arranged by Edmund V. Gillon, jr. 171pp. N.Y.: Dover Publications, 1972. Paper, \$3.
- Berrigan, Daniel; and *Contemporary Protest Poetry*, by Harry J. Cargas. 126pp. New Haven: College & University Press, 1972. \$5; Paper, \$2.45
- Bihajc-Merin, Oto. *Great Masks*. [Trans. from the German by Herma Plummer]. 157 Illus., incl. 24 Color Plates. 231pp. N.Y.: Harry N. Abrams, 1972. \$17.50
- Bluefarb, Sam. *The Escape Motif in the American Novel: Mark Twain to Richard Wright*. 173pp. Columbus: Ohio State University Press, 1972. \$8.
- Book Trade of the World, The*. Ed. by Sigfred Taubert. Vol. I: Europe and International Section. 543pp. N.Y.: R. R. Bowker Co., 1972. \$18.
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- Claerbut, David. *Black Jargon in White America* [with "A Dictionary of Black Jargon"]. 89pp. Grand Rapids: William B. Eerdmans, 1972. Paper, \$1.95
- Clair, René. *Cinema, Yesterday and Today*. Trans. by Stanley Applebaum. Ed., with an Introd. and Annotations, by R. C. Dale. Illus. 260pp. N.Y.: Dover Publications, 1972. Paper, \$3.50
- Clapp, Jane. *Art Censorship: a Chronology of Proscribed and Prescribed Art*. Illus. 582pp. Metuchen, N.J.: Scarecrow Press, 1972. \$16.
- Cocteau, Jean. *Beauty and the Beast, Diary of a Film*. Trans. by Ronald Duncan. (1950: *Diary of a Film*). New Introd. by George Amberg. Illus. 142pp. N.Y.: Dover Publications, 1972. Paper, \$2.75
- Cocteau, Jean. *Drawings: 123 Drawings from "Dessins" [1924]*. 129pp. N.Y.: Dover Publications, 1972. Paper, \$3.
- Coe, Wesley Roswell. *Starfishes, Serpent Stars, Sea Urchins, and Sea Cucumbers of the Northeast* (formerly *Echinoderms of Connecticut*, 1912). Illus. 152pp. N.Y.: Dover Publications, 1972. Paper, \$2.50
- (Crookes, Sir William). *Crookes and the Spirit World: a Collection of Writings By or Concerning [his] Work in the Field of Psychological Research*. Comp. by R. G. Medhurst. Introd. by K. M. Goldney. Introd. and Ed. by M. R. Barrington. Illus. 250pp. N.Y.: Taplinger Pub. Co., 1972. \$10.

(Continued on p. 166)

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# AN & Q

AMERICAN NOTES & QUERIES

EDITOR

Lee Ash

ASSOCIATE EDITOR

Louis A. Rachow

CONTRIBUTING EDITOR

Lawrence S. Thompson

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## NOTES

### MILTON'S ROMANTIC AUDIENCE

LITERARY HISTORIANS AND CRITICS have been extravagant, it seems, in their estimates of both the size and calibre of Milton's Romantic audience. James Nelson epitomizes the reigning view when he says that in the 19th century "Milton, like all powerful figures, was loved by many, hated by some, but ignored by few".<sup>1</sup> An anonymous reviewer for *The Mirror of Literature*, however, acknowledges that among the charmed circle of the enlightened, Shakespeare and Milton are — thought to be immensely popular, but the reviewer speaks with grave reservation about this "all-intelligent public". Shakespeare is always mutilated upon the stage, he tells us, and though a "fit audience for the 'Paradise Lost' has ever been . . . at this moment [it] must be, a small one, and we cannot affect to believe that it is destined to be much increased by what is called the march of intellect".<sup>2</sup>

Coleridge and Wordsworth repeatedly register the same misgiv-

ings about Milton's Romantic audience. Coleridge wishes that "the *Paradise Lost* were more carefully read and studied" than he "can see any ground for believing it is, especially those parts which, from the habit of always looking for a story in poetry are scarcely read at all; — as for example, Adam's vision of future events in the 11th and 12th books".<sup>3</sup> In his *Note-books* he reveals similar dissatisfaction with the reading public: "the mass of mankind, whether from nature or as I fervently hope from Error of Reasoning & The Worldliness of their after Pursuits, are rarely susceptible of any other Pleasures than those of *amusement*, and gratifications of curiosity, Novelty, Surprise, Wonderment from the Glaring, the harshly Contrasted, the Odd, the Accidental: and find the reading of the *Paradise Lost* a task, somewhat alleviated by a few entertaining Incidents . . .".<sup>4</sup> Less annoyed by the vulgar audience, Wordsworth, nonetheless, expresses the same reservations: "*Paradise Lost* is indeed bought because people for their own credit must now have it. But how few, how very few, read it; when it is read by the multitude, it is almost exclusively not as a poem, but a religious Book".<sup>5</sup> Popular as a "status symbol" and conduct book, *Paradise Lost*, Wordsworth elaborates, is read as a poem by only a "few scattered scholars"<sup>6</sup> and dedicated poets, while the multitudes, who read it, read it for something else. Like Coleridge, Wordsworth regrets his culture's craving for extraordinary incident at the expense of great art and deplores the direction of life and manners to which literature has feebly sub-

mitted and steadfastly conformed. "The invaluable works of our elder writers . . . of Shakespeare and Milton, are driven into neglect by frontier novels, sickly and stupid German Tragedies, and deluges of idle and extravagant stories in verse",<sup>7</sup> while the classics are consigned to oblivion by the mediocre audience who dissipate their age's taste for great books.<sup>8</sup>

This tissue of quotations, besides correcting an unchecked impression of what Milton's Romantic audience was like, reveals a brooding concern of the Romantic critic with audience — a concern not unlike Milton's. Though the poet's interest in audience may recede into the background during the Romantic period, it does not altogether disappear as M. H. Abrams suggests,<sup>9</sup> but remains a significant auxiliary interest. Milton and the Romantics alike cultivate the "miscellaneous rabble" and hope to gratify those "who extol/ Things vulgar",<sup>10</sup> but they are quick to perceive that full enjoyment of poetry proceeds from an intellectual, as well as an emotional, response and may be savored only by the sophisticated who bring to poetry an acute moral and aesthetic sense. Thus for both Milton and the Romantics the "poet utterly replaces the audience"<sup>11</sup> as the generator of moral and aesthetic norms. For them the ideal reader, the true critic, is not so much an adversary as a rival of the poet; not "shallow" in himself, he must bring a judgment "equal or superior"<sup>12</sup> — to that of the poet he professes to admire. The great audience, to use the words of Stephen Spender, wear "at their hearts the fire's

center". And "born of the sun", they travel towards it, "leaving the vivid air signed with their honor", and the poet's.

These brief remarks, moreover, may remind the Miltonist that the Romantic critics are not to be mistaken for the common reader, that far from being promulgators of popular attitudes, as it is commonly thought, these critics rigorously oppose them. Unencumbered by mass tastes and their stifling influence, the Romantic critic brings to Milton's poetry a deeper aesthetic experience, a heightened morality, and a vaster knowledge than the ordinary reader, whom they seek to enlighten and send to Milton's poetry *as poetry*. The great myth embedded in *Paradise Lost* appealed vastly and deeply to the critics of the Romantic era, and "our great myths", Allen Tate reminds us, "make their appeal to those people, at last remarkably few, who have a sense of destiny, a poise above life, and who look at the vast distraction of the world, its shift and disintegration, with controlling detachment".<sup>13</sup> If Milton were living at *that* hour, he might have said, "I fit audience found, though few", and if he were living at *this* hour, it is likely that his opinion would remain unchanged.

Joseph Anthony Wittreich, jr  
University of Wisconsin

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1. *The Sublime Puritan* (Madison, 1963), p. 12.
  2. "Shakespeare and Milton", *The Mirror of Literature*, XXIV (1834), 169. An anonymous reviewer for the *Quarterly Review*, in a long



paragraph, similarly laments the neglect of Milton and Shakespeare: "The English flatter themselves by a pretence that Shakespeare and Milton are popular in England. It is good taste, indeed, to wish to have it believed that those poets are popular. There names are so; but if it be said that the works of Shakespeare and Milton are popular — that is, liked and studied — among the wide circle whom it is now fashionable to talk of as enlightened, we are obliged to express our doubts whether a grosser delusion was ever promulgated" ("Coleridge's Poetical Works", *QR*, LII [1834], 35-36).

3. *Coleridge on the Seventeenth Century*, ed. Roberta Florence Brinkley (Durham, 1955), p. 579. Coburn (London, 1957), I, #2026fb. Coburn notes that the phrase "the reading of the *Paradise Lost* a task" is likely an oblique reference to Dr Johnson's remark that "*Paradise Lost* is one of the books which the reader admires and lays down, and forgets to pick up again. None ever wished it longer than it is". She is assuredly correct in her suspicions. Johnson's depreciation raises the ire of the Romantic critic who answers that the weakness is not to be attributed to Milton but to the infirmities of the reader. The neglect of *Paradise Lost* is "not a wrong which Milton does", De Quincey argues, "but which he suffers". If wearisome to some, *Paradise Lost* is only dull through sheer "imbecility of mind, not from overstrained excitement, but from pure defect in the capacity for excitement" (*The Collected Writings of Thomas De Quincey*, ed. David Masson [London, 1897], IV, 115-117). Similarly affixing blame not to the poet but to his unsophisticated reader, Charles Lamb asserts that we should read the poem not as a bothersome task but as "a celestial recreation" to which the dullard mind is unevenly receptive, and he casts a dubious eye on Johnson's remark, saying no one,

indeed, has ever wished the moon rounder, for it is complete and perfect in itself and would be unimproved by deletion or addition (*The Works of Charles Lamb*, ed. Alfred Ainger [Troy, New York, 1888], VIII, 183). For an opposing view, see William Savage Landor, *Imaginary Conversations*, ed. Charles G. Crump (London, 1891), IV, 243.

5. *The Letters of William and Dorothy Wordsworth: The Later Years*, ed. Ernest de Selincourt (New York, 1939), II, 1010.
6. *Ibid.*, I, 48.
7. "Preface to *The Lyrical Ballads* (1800)", *The Prose Works of William Wordsworth*, ed. Alexander B. Grosart (London, 1876), II, 82.
8. These misgivings revealed by Wordsworth and Coleridge regarding the size and quality of Milton's audience are by no means peculiar to them. Like Wordsworth, Byron laments the superficial concerns and interests of contemporary poets who claim public favor, "while Milton, Dryden, Pope [are] alike forgot" (*English Bards and Scotch Reviewers*, I, 187), and James Hamilton Brown reports him to have remarked "that even Milton was little read at the present day, and how few in number were those who were familiar with the writings of that sublime author . . ." (Ernest J. Lovell, *His Self Same Voice: Collected Conversations of Lord Byron* [New York, 1954], p. 398). Similarly, Hazlitt remarks that every poet needs a midwife to bring his works to light; "it is a question," he says, "whether Milton would have become popular without the help of Addison; nay, it is a question whether he is so, even with it" (*The Complete Works of William Hazlitt*, ed. P. P. Howe [London, 1934], XX, 128). Landor, likewise, comments that "the neglect in which I now discover him [Milton] leaves me only the more room for the free effusion of these sentiments. How shallow in comparison is everything around us, trickling and dimpling in the pleasure ground of our

literature! If we are to build our summer-houses against ruined temples, let us at least abstain from ruining them for that purpose" (*Imaginary Conversations*, IV, 305). Alone in not imputing the neglect of Milton to the inferiority of mass taste is William Blake, who in "Prospectives" contends that "the Labours of the Artist, the Poet, the Musician, have been proverbially attended by poverty and obscurity; this was never the fault of the Public, but was owing to a neglect of means to propagate such works as have wholly absorbed the Man of Genius" (*The Complete Writings of William Blake*, ed. Geoffrey Keynes [New York, 1957], p. 207).

*mantic Theory and the Critical Tra-*

9. *The Mirror and The Lamp: Rodition* (New York, 1953), p. 3.
10. "Paradise Regained", *John Milton: Complete Poems and Major Prose*, ed. Merritt Y. Hughes (New York, 1957), III, 50-51.
11. Abrams, p. 26.
12. *Paradise Regained*, IV, 321-330.
13. "Notes on Milton", *New Republic*, LXVIII (1931), 267.

## IRVING'S LITERARY PIMPERY

WASHINGTON IRVING has often been accused of borrowing ideas which he used in his own writings. And indeed he did, as most of the Irving scholars have pointed out.<sup>1</sup> Another accusation of plagiarism on his part would hardly be noteworthy — if it were for his personal use. It appears, however, that late in 1824 he pulled off a coup in which he borrowed in Paris a literary manuscript for the purpose of sending it to England where his financially embarrassed friend John Howard Payne might sell it clandestinely to a British periodical.

Irving was thus a middleman, procuring a manuscript for immoral purposes.

All that is known of the affair is in Irving's own words and handwriting in a previously unpublished paragraph of a letter which he wrote to Payne, 17 December 1823.<sup>2</sup>

I also send you a ms: story in verse in the Style of Colman<sup>3</sup> which is *excellent*. It was written several years since by a Mr Baldwin<sup>4</sup> of Boston now in Paris who gave it to me. You may be able to get something for it from one of the magazines & it may open the way to your getting other employ from them. If you think it worth while to present it copy it off & mention it as written several years since by an American gentleman — but do not mention his name — as he does not know the use I am making of his poem. It was published several years since in an Am: paper, but that you can keep to yourself — of course, any thing you get for this trifle is for yourself.

Very likely Payne's success with this gift was not spectacular. That Irving considered this "story in verse" as being "*excellent*" is not necessarily complimentary, for Irving's ability to judge poetry (or even verse) was not his forte. Then, too, Colmanesque verse of an American vintage would have had little appeal for a British public already somewhat jaded by the real thing.

Ben Harris McClary

The University of Sussex

1. In "Supplementary Studies in the Writings of Washington Irving" Stanley T. Williams (*The Life of Washington Irving* [New York, 1935], II, 263-325) discussed Irving's

sources, though he was apt to view this "borrowing" as being typical of the period. One of the most recent scholars to comment on Irving's debt to other writers is Lewis Leary in *Washington Irving* (Minneapolis, Minn., 1963), pp. 23, 25, 37, 41.

2. Thatcher T. Payne Luquer, Payne's grandnephew, in editing the Irving-Payne correspondence for publication in *Scribner's Magazine*, XXIV (1910), 478, prudently omitted this paragraph from his text. It is printed here from the original, now in the possession of Columbia University Library.
3. George Colman was the author of a large amount of coarse comic poetry between 1797 and 1820. A dramatist whose works had often bordered on the indecent, when he was appointed examiner of plays in January 1824, Colman censored the fare of the British stage to a point of absurdity. See *Dictionary of National Biography*, IV, 849-852. As a playwright and former actor and London theater manager, Payne certainly knew Colman.
4. Loammi Baldwin (1780-1838) was best known as a civil engineer. In 1821 he was the engineer involved in the building of the Union Canal, running from Reading to Middletown, Pa. He was in Europe in 1824, returning to the United States in 1825 to work on the Bunker Hill Monument. *Dictionary of American Biography*, I, 540-541.

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## THE ORIGIN OF LOWELL'S "AMERICAN PUNCH"

ATTENTION HAS BEEN DRAWN to the origin of James Russell Lowell's well known "Miss Fuller" pun located in the first two lines of a six-line lampoon on Margaret Fuller in *A Fable for Critics*.<sup>1</sup> Interestingly enough, however, the origin

of "That American Punch" in the last two lines of the same lampoon — "The American Punch, like the English, no doubt, / Just the sugar and lemons and spirit left out".<sup>2</sup> — has gone unnoticed.

It comes, apparently directly, from Samuel Johnson's *Idler*, No. 34, Saturday, 9 December 1758, which concludes that the qualities of a conversation "are exactly represented by a bowl of punch". More specifically: "Punch . . . is a liquor compounded of spirit and acid juices, sugar and water. The spirit, volatile and fiery, is the proper emblem of vivacity and wit; the acidity of the lemon will very aptly figure pungency of raillery, and acrimony of censure; sugar is the natural representative of luscious adulation and gentle complaisance; and water is the proper hieroglyphick of easy prattle, innocent and tasteless".<sup>3</sup>

There is little published evidence that Lowell was familiar with Johnson's writings when he was writing *A Fable*, but Leon Howard has stated that during his sophomore year in college Lowell made "notes from works of Dr. Johnson in which he seems to have been browsing extensively" at the time.<sup>4</sup> And certainly there is abundant proof from his essays that in his later life Lowell knew Dr. Johnson's writings well.<sup>5</sup>

The similarity between Johnson's *Idler*, No. 34, and Lowell's lampoon seems undeniable, however. Primarily Lowell is criticizing Miss Fuller for her obtuseness in reading his poetry, saying that evidently the kind of poetry she likes is the simple, sugary type — without lemons or spirit. But, as John-

son had said, sugar is too sweet to be eaten alone and similarly "meekness and courtesy will always recommend the first address, but soon pall and nauseate, unless they are associated with more sprightly qualities".<sup>6</sup>

Secondarily, Lowell is saying that Miss Fuller's criticism could well do with a balancing of the ingredients. "Spirit alone is too powerful for use", Johnson had written. "Thus wit, too copiously poured out, agitates the hearer with emotions rather violent than pleasing". Likewise he had added, "acids unmixed will distort the face and torture the palate; and he that has no other qualities than penetration and censure, who looks only to find faults, and speaks only to punish them, will soon be dreaded, hated and avoided".<sup>7</sup>

L. T. Oggel

University of Wisconsin

1. Heyward Ehrlich, "The Origin of Lowell's 'Miss Fooler'", *American Literature*, XXXVII, 473-475 (Jan., 1966).
2. *The Writings of James Russell Lowell* (Cambridge, 1904), IV, 37.
3. *The Idler*, No. 34, in *The Works of Samuel Johnson* (London, 1824), VII, 135-136.
4. Leon Howard, *Victorian Knight-Errant* (Berkeley, 1952), p. 52.
5. Especially in his essays on Lessing (1866), Rousseau (1867), and Chaucer (1870).
6. *The Idler*, No. 34, in *The Works of Samuel Johnson*, VII, 136.
7. *Ibid.*, 136-137.

## MACBETH'S HEAD

SOME SCHOLARLY CONTROVERSY has been concerned with Macduff's return after killing Macbeth. The Folio (there was no Quarto) reads "Enter Macduffe; with Macbeths head". Shakespeare's source for the play, Holinshed's *Chronicles of Scotland*, reads: ". . . therewithall he [Macduff] stept vnto him, and slue him in the place. Then cutting his head from his shoulders, he set it vpon a pole, and brought it vnto Malcolme" (cited in *Macbeth*, Arden edition, ed. Kenneth Muir, N.Y., 1964). Malone added the stage direction "on a pole" to the play, basing his addition on the lines in Holinshed (H. H. Furness, jr, New Variorum, 5th edition, 1903) and some lines in the play cited below. But neither Malone nor any other critic comments on the reason for the obviously awkward situation; instead of having a man killed in full view of the audience and making clear the assertion of poetic justice, Shakespeare spends better than half the play leading to a confrontation, then has the murder take place off-stage.

Two possible reasons may account for Shakespeare's seeming lack of dramaturgy. One, of course, has to do with fulfilling the earlier prophecy Macbeth and the audience had witnessed, that is, the apparition of an armed head. In the presentation of Macbeth's head, one last element of the witches' omen has been carried out. But there was a more important reason for the spectacle of Macbeth's head atop a pike or pole. All Londoners were familiar with heads

Happy vacation time  
to all! — AN&Q

atop the southern gate towers of London Bridge, the heads of those executed as traitors. Surely here we have the reason for Macbeth's death offstage, a death necessarily followed by decapitation, in order that the final view the audience had of Macbeth was not only as dead but also, and the association must have been immediate, as traitor. Killing a king was always a sticky business on stage, but killing a traitor was a legitimate enterprise, and certainly the parallel between heads on London Bridge and Macbeth's head — traitors all — would not have been lost on the Elizabethan audience. The lines "Behold where stands/ Th'Vsurpers cursed head . . ." make clear that the head was standing, not resting in someone's arms or dragged in by the hair, a visual symbol of one theme of the play.

*Julian Mates*

*C. W. Post College  
Greenville, N.Y.*

## QUERIES

*The Hektograph* — On page [160] of Walt Whitman's *Daybook* [1876-1891], opposite the entries for January and February 1880, the poet cut out three lines from a calling card and pasted them on the page. The lines read: THE HEKTOGRAPH/ JAS. H. DEWEY,/ City Agent./. Neither the words "The Hektograph" nor the name James H. Dewey appear anywhere else in the *Daybook* or in Whitman's five volumes of *Correspondence*; and I

have not found "The Hektograph" in the usual newspaper and periodical references among those in New York, Philadelphia, and Camden. It may be a trade name for an 1880 duplicating or printing device, or even a publication. Can any reader identify "The Hektograph"? — *William White, Detroit, Michigan*

*Swiss/New Orleans/Cajun rhyme?* — Many years ago I learnt from my mother, who was born Swiss, a rhyme which I believe she learnt from her Genevese great-aunt who was brought up in New Orleans in the mid-19th century. I would be most grateful to know if this song can be identified, the original language named and the meaning given. I give the two versions current in our family.

- 1) Chi cham po, me pom eh pom eh  
rigdom,  
rigdom bonna medi cairo,  
cairo del rio; Moe, mo-u, mo-a.
- 2) Tchi, Tcham po, mo did lo pon o  
pon & rigdom  
bona medi kairo, kairo de la riaho,  
mo-hi, mo-ho, mo-ha.

Another song, partly in French, went:

Tringue-tringue mon balai  
P'tit mouton la queue coupée  
Sapoti bom bai, sapoti bom bai.

[We hope that Replies will be sent to AN&Q so our readers may share the information. — *Editor*]

*Giles Barber, Librarian, Taylor Institution, Oxford University, England*

*Hopefully/hoffentlich* — In the last decade or so, “hopefully”, once restricted to contexts such as “She raised her eyes hopefully”, has been expanded in use (at least in North America) to the sense of “I [or we] hope that . . .”, as in “Hopefully the budget will suffice”. Native speakers of English who also know German will at once spot the syntactic and semantic identity of this with *hoffentlich* — yet English-German contacts during this period surely haven’t been so intense as to warrant such an adverbial calque. Can anyone suggest what triggered it? — *B. Hunter Smeaton, Calgary, Canada*

*“Rural urban sprawl”* — What was the earliest use of the term? — *Katherine Marley, Brooklyn, N.Y.*

*Crowning England’s Kings* — It is said that the documents establishing “the claim of the Abbey of Westminster for all Kings of England to be crowned there . . . are alleged to be forgeries . . .”, according to H. D. W. Sitwell’s *The Crown Jewels* (London, 1953), p. 9. What is the documentation for this belief? What printed references are there? — *Richard Wisell, Sharon, Conn.*



*Segments of an orange* — In the November 1971 issue of N&Q (NS 18, 422) Leigh Mercer of London asks a question that intrigues us: “Children’s names for the segments of an orange?” He lists *soldier*, *pig*, *square*, *goosy* (Tyneside and Scotland), *lith* (Dublin), *sloch* (Perthshire) and *patsy* (Devon). What North American variants can we list? If possible, note the regions and dates when current. — *Editor*

## REPLIES

*“Richmond shilling”* (X:120) — This was a tax, imposed by Elizabeth I, on coal exported to Newcastle. It amounted to one shilling per ton, and was called the “Richmond Shilling” when Charles II granted it to his son, the Duke of Richmond. Unfortunately, I do not have my files at hand and cannot document the information from this place — *John Wright, jr, Hollywood, Calif.*

*Camel through a needle’s eye?* (IX:121; r X:I) — Paleographic evidence in favor of the “Ropist” interpretation of the Aramaic is provided in George M. Lamsa, *The Holy Bible from Ancient Eastern Manuscripts* (Philadelphia, 1967), p. xvi:

St. Matthew 19:24

 *gamla*, rope  
 *gamla*, camel

Peshitta Text

24 Again I say to you, it is easier for a rope to go through the eye of a needle . . .

King James Version

24 And again I say unto you, It is easier for a camel to go through the eye of a needle . . .

With regard to hyperbolic analogues submitted earlier (X:I) one plausible explanation for the “literal” interpretation of Christ’s Blood — at seeming variance with Hebraic dietary law — is that the term “literal” has been taken in two senses: the fundamentalist and the intentional. I submit that these two be-

came confused in the history of early Christendom. Basically, however, the "literal" meaning is defined as the "intended" meaning (according to *The Catholic Commentary on Holy Scripture*), which makes a shambles of the distinction between transubstantiation and "only spiritual" interpretations. — R. F. Fleissner, *Wilberforce, Ohio*

"One salmon's head is worth all the frogs' heads in the world" (X:120) — Attributed to Catherine de Medici about the Duke of Alva [Alba?] in Balzac's *Secrets of the Princess of Cadignan*, James Waring's translation, Philadelphia, 1898. — *Paul Cornish, Jamestown, Va.*

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## EDITORS' NOTES & READING

### CORRECTION:

In regard to Madeleine B. Stern's Note, "The First German *Faust* Published in America", in our April issue (X:[115]), Miss Stern informs us that Yale's William A. Speck Collection of Goetheana does include the 1837 edition issued in New York. Miss Stern says also that there is no entry for it in either Hans Henning's recent *Faust Bibliography* or in W. Heinemann's *Goethes Faust in England und Amerika*.

The George Freedley Memorial Award for 1971 was presented to James M. Symons of the College

of St. Catherine, St. Paul, Minnesota, for his book, *Meyerhold's Theatre of the Grotesque: the Post-Revolutionary Productions, 1920-1932* (University of Miami Press), on 1 May at The Lambs, New York City. The Award, a plaque, was made on the basis of scholarship, readability, and general contribution of knowledge. It was established in 1968 by the Theatre Library Association to honor the late founder of the Association, theatre historian, critic, author, and first curator of the Theatre Collection of The New York Public Library. An Honorable Mention Certificate was presented to Stanley Weintraub, Research Professor of English at the Pennsylvania State University, for his *Journey to Heartbreak: the Crucible Years of Bernard Shaw 1914-1918* (Weybright and Talley). Past winners are Louis Sheaffer for *O'Neill, Son and Playwright* (1968); Charles H. Shattuck for *The Hamlet of Edwin Booth* (1969); and Brooks Atkinson for *Broadway* (1970).

We are sorry for any inconvenience caused by a slight error (AN&Q X:112) which suggested that the Leicester School of Printing's handsome keepsake is available. The following reasonable letter from the Head of the School explains the situation. It was forwarded to us by one of our readers. "I very much regret it is not possible to send you a copy of 'Landmarks in the Development of Writing and Printing Techniques' as this was a project undertaken in the School purely as a student exercise and is not for general circulation. You will no doubt appreciate this would

infringe the Copyright Act and the terms under which the Publishers kindly allowed us to use this publication as an exercise. Should you require a copy of this book in German it would be possible to obtain one from the Publisher, Klaus G. Saur, Verlag Dokumentation, 8023 Munchen-Pullach, Jaisersstrasse 13", J. S. Brearly, Head, School of Printing, South Fields College, Leicester, England.

Writers of our Notes will all get a kick of one kind or another from PMLA's "Professional Notes and Comment" column by Charles R. Larson of The American University, which is buried deep in the May 1972 issue, pp. 544-46. We won't give away the plot but we urge our writers, and our readers, to be sure to enjoy it — and to think on Ozymandias too!

The Maryland Historical Society has brought honor to itself with the publication of an outstanding historical and bibliographical guide called *Star-Spangled Books: Books, Sheet Music, Newspapers, and Persons Associated with "The Star-Spangled Banner"*. Compiled by P. W. Filby, Director and Librarian, and Edward G. Howard, Vice President and Consultant on Rare Books, the volume clearly sets forth an example of "the complete picture" by assembling what appear to be all the possible known facts, theories, and surmises of past historians, leaving no clue that is dubious, no thought unconsidered. Here at last is the whole story of our National Anthem, with full bibliographical descriptions of its originating antecedents, facsimiles

of title-pages, portraits, and all the facts about the legend of what actually happened off of Fort McHenry so far as we can tell. Handsomely produced, written with the excitement of rediscovery, and interestingly told after the manner of the best historical narratives, the book should be considered for any number of prizes that are available in the field of written history. It is a fine book of 175 pages for anyone who can sing "O say can you see" to the ultimate tune of true patriotism. Postfree from The Maryland Historical Society, 201 West Monument St., Baltimore, Md. 21201.

Sigfred Taubert, Director of the Frankfurt Book Fair, has commissioned the world's top bookmen to report on bookselling and publishing in their native countries. The first of this three-volume survey of *The Book Trade of the World*, covering all the European countries, has just been published by Verlag fur Buchmarkt-Forschung and is now available throughout the Western Hemisphere from the R.R. Bowker Company. Each national chapter in *Book Trade of the World* is organized into 35 subject areas, providing detailed information on such topics as the country's retail trade, wholesale trade, taxes, copyright laws, national bibliography, book clubs, antiquarian trade, and retail prices. In addition, Volume I contains an international section, including information on international copyright laws, book fairs, and trade organizations. A detailed directory of book museums and libraries with collections of books about books



is also provided. Volume II of *Book Trade of the World*, covering North, Central, and South America, Australia, and New Zealand, will be published in 1973. Volume III, covering Asia and Africa, will appear in 1975. Copies of Volume I of *The Book Trade of the World* may be obtained for \$18.00 from the R.R. Bowker Order Department, P.O. Box 1807, Ann Arbor, Michigan 48106.

In April 1970, poets and poet-translators from eight countries and the United States participated in the International Poetry Festival sponsored by the Library of Congress under the auspices of the Gertrude Clarke Whittall Poetry and Literature Fund. Transcripts of a lecture and a panel discussion presented at the festival have recently been published in *The Translation of Poetry*, a 40-page booklet just issued by the Library of Congress. The lecture was delivered by Allen Tate, poet-critic. In the speech Mr Tate explores the problems inherent in translating poetry and in judging the translations. The panel discussion was chaired by poet-critic Louis Untermeyer. Among the questions which were discussed were "Should the translator be true to the difficulties of the original poem or should he try to simplify them?" and "Is it impossible to bring over both the meaning and the music from one language to another or must one be sacrificed, and, if so, which one?" William Jay Smith, a panel member edited the transcript of the panel discussion for publication. A bibliography of references made during the discussion

is included. *The Translation of Poetry* may be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 at 30 cents.

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## BOOK REVIEWS

*Yearbook of Science and Technology*. Illus. 440pp., Incl. Index. New York: McGraw-Hill Book Company, 1972, \$27.50.

That science and technology are one with the human condition is undeniable. It is a relationship that has withstood many tests and weathered many crises throughout human cultural development and *it is being tested again*. In reviewing the 1971 (Third) Edition of the McGraw-Hill *Encyclopedia of Science and Technology*, I called it a "communications bridge over some very troubled social waters" because it is one of the best instruments I know for educating the bulk of both academic and lay populations that Harold Cassidy so correctly claims are "extraordinarily illiterate in science" (*Knowledge, Experience and Action: An Essay on Education*). Through well written and carefully edited articles, these books are capable of introducing the layman, at a glance, to areas of science and technology whose understanding would otherwise require considerable research effort.

The 1972 *Yearbook of Science and Technology* continues and updates this tradition. If one reads the advertisements for the Yearbook, he finds that its "large size and handsome binding matches the Third Edition of the McGraw-Hill *Encyclopedia of Science and Technology*". It does this in more than just binding and size, however. The same careful preparation and dissemination of information that characterizes the *Encyclopedia*, in the Yearbook, documents some of the ways in which man interpreted and manipulated his environment in 1971 and suggests how these discoveries may effect 1972. In this respect,

it is as valuable as a period piece and historical commentary as it is a reference source.

The book's 220,000 words (131 articles) were prepared by 158 scientists and engineers who are currently doing research in the area they have presented. The charts, maps, diagrams and half-tones are especially clear. They are pertinent to the text and remarkably uncluttered.

Basically, the book is divided into three sections. The first consists of seven feature articles which are detailed accounts of the present state of knowledge (with special reference to recent advances and growing significance) of energy sources in galaxies and quasars, pathology of heavy metals, risk evaluation in engineering, science in art, solid waste management, surface physics, and urban fires.

The second section is the shortest: Sixteen pages containing some forty-five photographs taken in 1971 and selected by the editors for their scientific value and current relevance. This section doesn't add a great deal to the trends set by the first and third sections, but they are fun to look at and as products of the extension of human senses through technology certainly warrant a display.

The third part, an alphabetically organized review of science and technology 1971, consists of 131 articles that cover topics as wide ranging as advances in long range aids to navigation and recent discoveries in dinosaur evolution. The editors appear to have set up a trend in their presentation of the part three articles. They establish and maintain a functional theme. For instance: not only are the electronic and geographical bases for the navigation systems discussed, but how these devices are used by the navigators on board the vessels is explained. The articles integrate system and environment as well as give some insight into the human factors involved. This same functional trend can be seen in the two articles on dinosaur evolution. Until a short time ago, paleontologists usually only described the animals they studied in morphological and taxonomic terms and often said very little about how the animals "worked". The articles on dinosaurs in this Yearbook incorporate some

functional insight into the descriptions of these extinct reptiles and, as such, participate in the "functional trend" established by the editors.

There is a second trend observable in the Yearbook as a whole. Four of the seven lead articles are more or less directly concerned with a technology that is being geared to deal with an expanding mass of humanity on a planet of limited means. The Yearbook attempts to be timely and relevant to the issues that concern science and technology today. Heavy metals in industrial waste are looked at, solid waste disposal is discussed as a solvable problem and some of the safety factors involved in the design and maintenance of large population centers are covered. Using this second trend, the Yearbook seems to be attempting not only to describe certain models of natural phenomena but also to integrate these models with the human condition. It almost makes it.

The state of science, however, is not a constant. What science and technology do for and are to the human condition is continuously changing through research and development. Science is a way of looking at things. It is a way of looking at things that is not a panacea for mankind's problems but is a flexible, growing body of knowledge that is as dependent on mankind's perception of himself as it is on his perception of empirical reality. What science interprets as the reality of man's surroundings are *only* models and as accesses to empirical reality can be quite limited. The articles in the Yearbook are, therefore, descriptions of the way various researchers perceive their subjects. This fact should be made clear to the Yearbook's users.

The prefaces to each edition of the Encyclopedia clearly state that the intention of the series is to be a book of rather than *about* science. In the 1970's, perhaps more than at any other time, such an approach is a cop out. The way in which science works and the pathways through which technology affects society and culture should be explained to the layman. The Yearbook, as an extension of the Encyclopedia, is in an excellent position to offer such an explanation. As a vehicle for relating useful disciplines to the human condition, it should attempt to describe the cul-

tural functionings of a working science and an effective technology. — *Michael F. Gibbons, Jr., Anthropology, Yale University*

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MACDERMOT, Violet. *The Cult of the Seer in the Ancient Middle East: a Contribution to Current Research on Hallucinations Drawn from Coptic and Other Texts*. 829pp. Berkeley: The University of California Press, 1971. \$24.

When devotees of modern interest in drugs, encouraged by such writers as Aldous Huxley (*The Doors of Perception*) and most recently, on the academic level, Robert Allen Durr (*Poetic Vision and the Psychedelic Experience*), search for a sense of social respectability by assimilating their "hallucinations" with the apparently similar phenomena of ancient religions, they might well recognize that, for contemporary civilized man, such pruriginous curiosity, rather than representing the progressive enhancement of human dignity, can lead to "an atavistic return to the cults of primitive societies and an irresponsible reawakening of primitive faculties". Such is the thesis of Violet MacDermot. Trained in Coptic, Egyptology, archaeology, clinical medicine, and neurology, she proves her expertise in this voluminous study of self-induced hallucinations which characterized the cult of the seer in the ancient Middle East.

In order to compare modern psychedelic experiences with the evidence of "visions" in early Christianity, MacDermot examines thoroughly not only the relevant patristic and monastic literature, but also early literary documents of Egyptian, Greek, and Jewish forms of religion which influenced, in diverse ways, the beginnings of the Church. Her point is that the modern psychedelic might simulate the external living conditions of the ancient seer without necessarily sharing his motivations or his results. With a compilation of extracts from edited and personally translated Coptic, Syriac, Greek, Latin, Ethiopic, Slavonic, and Hebrew texts in which various linguistic, psychological, and religious dimensions interact, MacDermot

has made an outstanding contribution to medical-historical studies.

In the first half, MacDermot summarizes her findings on the withdrawal from the environment of the senses of early Christian ascetics, the consequent establishment of a non-material environment, the representation of a non-material world, the representation of negative experiences, and the establishment of commemorative ritual. Through isolation, self-enclosure, self-mortification, with deprivation of food and sleep, early monks created an hallucinogenic milieu similar to that which produced dream visions in pre-Christian religions. Through apparent lack of originality and creative imagination, the biographers of some of these saints and martyrs were led to adapt mythological language and the literary models of pagan antiquity to describe the life of men who were rejecting that very same paganism in principle. Although she does not acknowledge any dependence on Rudolf Bultmann, her work appears to represent a partial confirmation of the demythologizing process of the German Protestant. She is also inevitably somewhat dependent upon the writings of archetype-hunter Carl Jung, whom she cites in her bibliography.

Through prayer and meditation, the ascetics attained a high degree of perfection which disposed them to receive visions and various charismatic gifts, such as prophecy, a remarkable memory, and the gift of speaking in tongues (glossolalia). On the other hand, they were also troubled by visitations they designated as demonic, needing special powers to discern and dispel evil spirits. As rewards for victory over demons, they obtained visions of heavenly figures. Though the ascetics strove to remain self-consciously alert, their visions and heavenly communications were analogous to hallucinatory phenomena familiar to Egyptian, Greek, and Judaic religions, and the hagiographers tended to veer away from describing these pagan elements in the context of the monks' attempt "to reverse the psychological effects of the ancient religion". But it is quite possible that MacDermot engages in hyperbole when she seems to limit the dependency upon paganism to the literary borrowings of the biographers of Christian ascetics, and to stress

the distinctive reversal of the pagan psychological attitudes of these monks. It is more likely that the influence of the contemporary setting had a more substantial impact upon many Christians whose subconscious remained pagan long after their formal conversion.

A major problem with drugs has been their deteriorating effect upon the individual personality. A prime example is Samuel Taylor Coleridge, who had to pay for his masterful "Kubla Khan" during the rest of his agonizing drug-filled life. But the individual can be destroyed by drugs in a different fashion. By their encouragement of drug-taking to obtain visions, many non-Christian cultures in fact neglected the liberation of the group from the environment and the emancipation of the individual from the group. MacDermot rightly deplores the social and medical problems created by such use of drugs. While early rituals seemed to guarantee the stability of community life and survival after death, such techniques today, with their capacity to obliterate self-consciousness, would be deemed anachronistic. She argues that the use of drugs reverses the progress hailed in personality development and, instead, reduces man to the level of animal behavior that can be manipulated by the control of the environment. (The debates which surround the work of the Harvard behaviorist, B. F. Skinner, not to mention Arthur Koestler in *The God in the Machine*, would benefit from the input of MacDermot's scientific *savoir-faire* and conclusions.) While the ancient seer experienced a vision of the universe, the modern drug users have only psychophysiological reactions. (Again, we think, an exception is "Kubla Khan", though that is not strictly "modern". The enormous amount of scholarship connected with it attests, however, to modern "romantic" interest in the effects of drugs. Yet such romantic regression to archaic methods will hardly salvage the failures of contemporary man to achieve his sense of identity within a disturbed society.)

MacDermot feels that the salvation of modern man is not to be found in withdrawal but in the experience of a living community; in thus speaking her mind, she seems to fear that theologians and

even psychiatrists would reject the anthropological basis she has established for the experience of divinity. Yet modern biblical scholars argue that the divine cannot maintain the quality of transcendence without also the complementary quality of immanence. Both Paul Tillich and Karl Rahner would agree in saying that God is not "a being" (or an "object" to be formally witnessed in a distinct "vision") but "Being", the ground and ultimate meaning for *everything* that exists. Since hallucinatory experiences tend to be a denial of the individual, MacDermot sees the future in terms of self-conscious men and women who can develop a social order that will fulfill "the world's potentialities and realize the 'visions' of the ancient seers".

Her work is valuable as a reference book on such topics as serpent symbolism, identity announcement (the rituals involved in the naming process), ancient views on demons and sex ("among the dimensions of life in which it was forbidden to see any manifestation of the divine, was the sexual act"), apparitions, and other aspects of primitive culture. (An interesting work to contrast with hers on one level would be Frederic W. H. Myers' two-volume *Human Personality and its Survival of Bodily Death*.) Her discussion of Atlantis, for example, may be singled out for special pause ("The island of Atlantis . . . was said to be populated by the sons born to Poseidon and a mortal woman"); she shows how belief in an earthly paradise is related. We may add to this that hieroglyphic basis for such an island-city was found in recent archaeological excavation of the temple of Ramses and has been confirmed by Jürgen Spanuth, whose theory that it sank into the North Sea around 1200 B.C., between the German island of Heligoland and the coast of Schleswig-Holstein mainland (in accord with the description of Solon of Athens incidentally), has now been endorsed by scholars at the Breasted Institute in Chicago, the Egyptian National Museum in Cairo, and by Professor Emil Biollay, a French archaeologist. (Others have thought that the civilization at Atlantis was really that of Crete.) — *Jean-Jacques D'Aoust, Wells College; and Robert F. Fleissner, Central State University*

# RECENT FOREIGN REFERENCE BOOKS

*This column is conducted by Dr Lawrence S. Thompson, Professor of Classics, University of Kentucky.*

ABNER SCHRAM

An abiding service of Abner Schram, 1890 Broadway, New York, is to introduce important European reprints to American scholars and collectors. A few of his recent titles are noted here. Mariano Taccola, *De machinis, the Engineering Treatise of 1449* (Wiesbaden: Dr Ludwig Reichert Verlag, 1971; 2 vols., \$132.50), is a facsimile of Codex Latinus Monacensis 28800 in the Bayerische Staatsbibliothek, with additional reproductions from mss. in the Bibliothèque Nationale, the New York Public Library, and the Biblioteca Nazionale Marciana. There is an introduction, Latin text, description of engines, and technical commentaries by Giustina Scaglia. The work is a compendium of engines by the "Archimedes of Siena" and is not only one of the great technological works of the Renaissance but also a masterpiece of illustration. The book is a production of the Offizin Chr. Scheufele in Stuttgart.

*Das Rolandslied des Pfaffen Konrad* (Wiesbaden: Dr Ludwig Reichert Verlag, 1970; 2 vols.; "Facsimilia Heidelbergensia. Ausgewählte Handschriften der Universitätsbibliothek Heidelberg", ed. by Siegfried Joost and Walter Kosch-

orreck, Bd. I), is in two volumes, edited by Siegfried Joost and Heinz Zimbauer. The first volume is the introduction, and the second is the facsimile. This work by Pfaffe Konrad, a priest of Regensburg, was composed about 1170 and is a forerunner of the courtly epic. It is the earliest German imitation of the *chanson de geste*. The introduction covers the paleographical, linguistic, iconographical, and literary importances of the manuscript.

Frederic G. Kitton, *Dickens and His Illustrations: Cruikshank, Buss, "Phiz", Cattermole, Leech, Doyle, Stanfield, Maclise, Tenniel, Frank, Stone, Landseer, Palmer, Topham, Marcus Stone, and Luke Fildes* (Amsterdam, S. Emmering, 1972; 256pp.; \$42.50; reprinted from original 1899 edition), has been long out of print but is a classic of book illustration in England. Full understanding of many of Dickens' novels is not possible without a knowledge of the warm friendships between the author and many of his illustrators. There are biographical and critical sketches of each illustrator.

Alfred Forbes Johnson, *Selected Essays on Books and Printing* (Amsterdam: Van Gendt & Co., 1970; 489pp.; \$70.00), edited by Percy H. Muir, is the corpus of the basic research of a dedicated servant of the British Museum for some four decades. His work ranges from the classification of Gothic types, early printed books from the continent, up to 19th-century printing. Johnson's encyclopaedic knowledge of type faces and their history made him one of the most sought after consultants in this field.

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